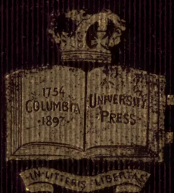


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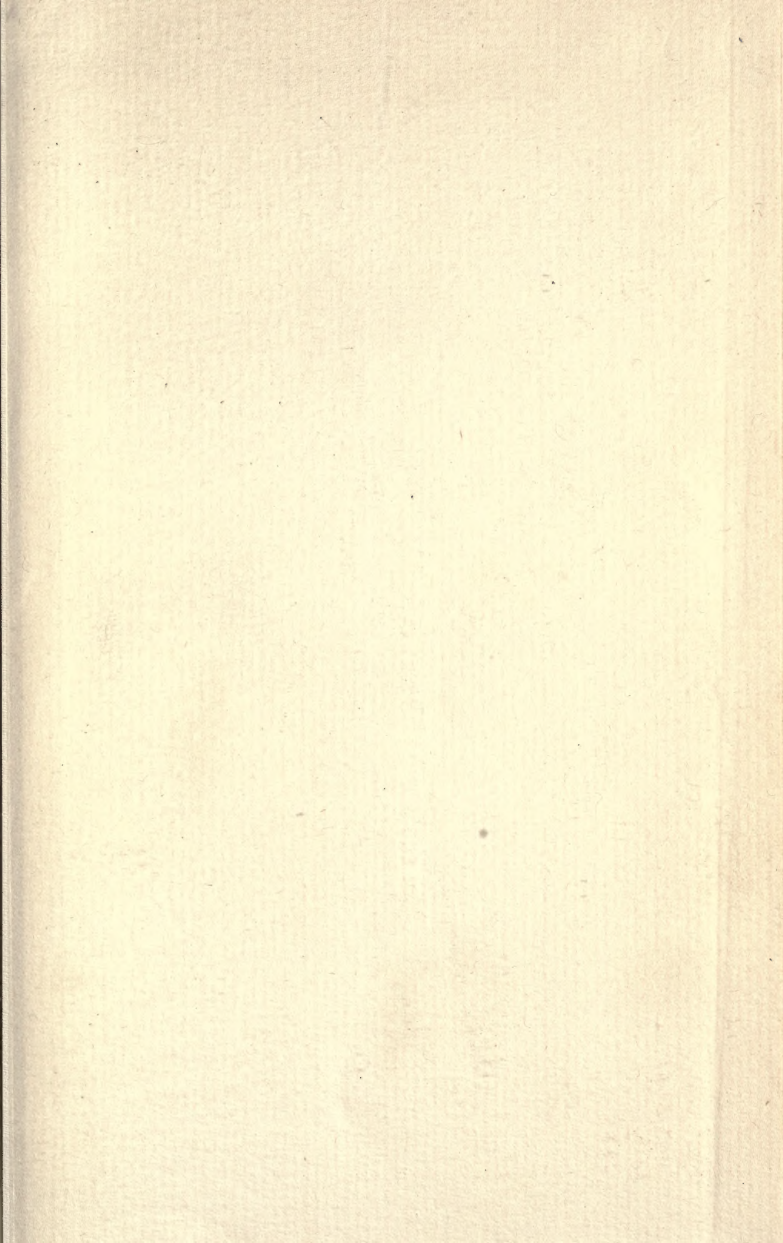


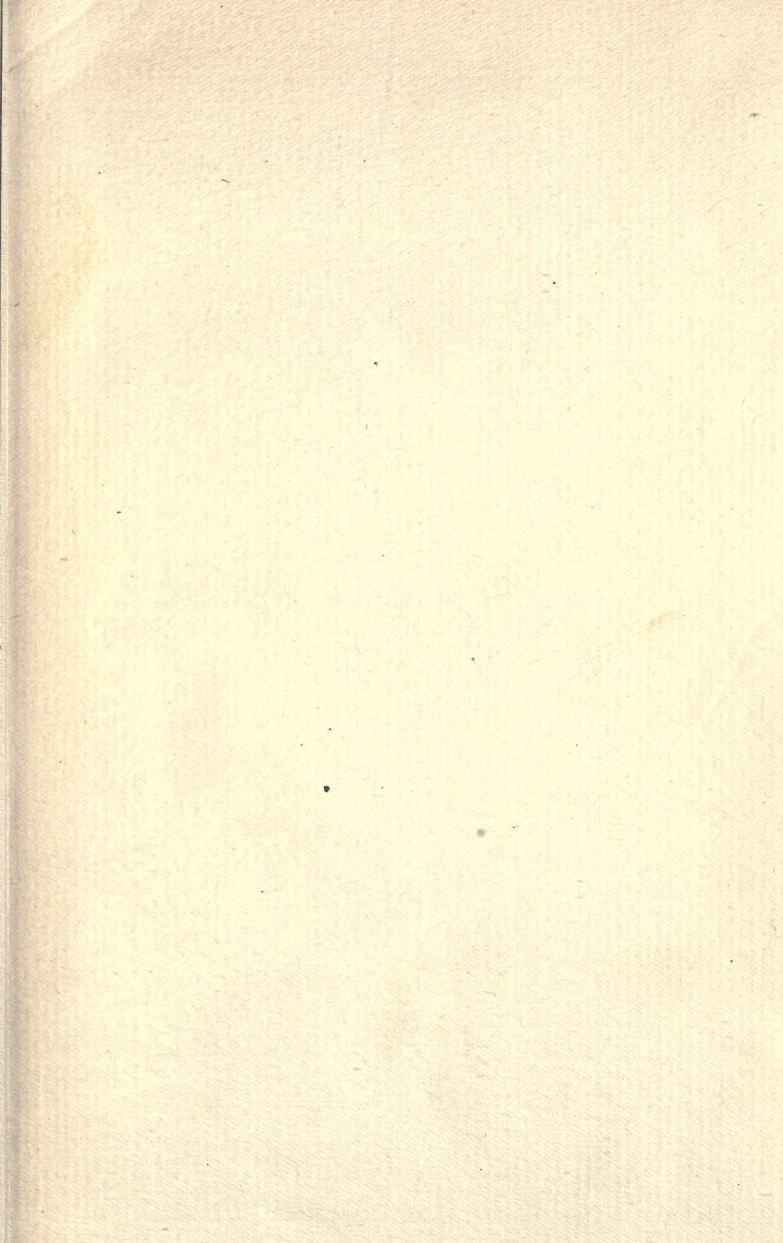


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Columbia University

STUDIES IN ENGLISH

VOL. III

CLASSICAL ECHOES IN TENNYSON

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CLASSICAL ECHOES

IN

TENNYSON

BY

WILFRED P. MUSTARD, PH. D.

PROFESSOR OF LATIN IN HAVERFORD COLLEGE



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New York

THE MACMILLAN COMPANY

LONDON: MACMILLAN & CO., LTD.

1904

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Published, September, 1904.

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The Lord Baltimore Press
THE FRIEDENWALD COMPANY
BALTIMORE, MD., U. S. A.

TO
Basil Lanneau Gildersleeve
MY
MASTER AND FRIEND

"For myself, I am no fanatical advocate of a classical education,—a form of training which must needs lose its old unique position now that there is so much else to know. But for one small class of students such an education still seems to me essential, for those, namely, who desire to judge the highest poetry aright."—F. W. H. MYERS.

PREFACE

Tennyson's constant study of the Greek and Roman classics is recorded in a great many passages of his son's Memoir, and abundant evidence to the same effect may be gleaned from his own poems. Twelve of these deal with distinctly classical subjects. The 'English Idyls' are professedly Theocritean in form; the 'Morte d'Arthur' is consciously and purposely Homeric. There are two translations from the Iliad, three experiments in quantity (after the classical manner), five poems in which he has borrowed or adapted certain of the metres of Catullus and Horace. And throughout the volume one often lights upon classical allusions and quotations, upon more or less conscious imitations, upon passages where a subtle or unconscious memory of some ancient poet seems to have determined the choice of a word or the turn of a phrase. "Having the sound of those auncient poetes still ringing in his eares, he mought needes, in singing, hit out some of theyr tunes."

Tennyson himself often complained—and with good reason—of the tone in which some of his critics spoke of his debt to his Greek and Roman models. They would not allow him to speak even of such things as the “moaning” of the sea, or the “crests” of its waves, without pointing out the ancient passage from which the expression was “borrowed.” And in many cases where some classical influence was detected, or imagined, they did not hesitate to use the ugly word “plagiarism.” Now the fashion has changed, and the essayist who mentions the subject at all is apt to content himself with an easy sneer at the “hunters after remote resemblances and far-fetched analogies.” The earlier critic overdid the matter, and sometimes made the judicious grieve; the essayist of to-day is inclined to understate the great poet’s debt to the great classical poets whom he studied all his life long. Perhaps the student of literature may be glad to see some of the evidence in the case collected and set forth in detail.

The allusions to classical history and mythology are too numerous, and usually too obvious, to be recorded here. Some of them, especially in ‘The

Princess,' are rather recondite, but these are regularly explained in the commentaries.

A number of commonplaces and coincidences are given in the Appendices: some of them I have seen set down as cases of direct borrowing, others may help to illustrate the extent of our classical heritage, or have in themselves a certain interest, at least to the younger student. Doubtless the reader will consign some of my own favorite parallels to the same limbo, but some other Tennysonian with wider reading or a better memory will help to repair the loss.

The chapter on 'Tennyson and Theocritus' owes a good deal to the sixth chapter of Mr. E. C. Stedman's 'Victorian Poets,' and the chapter on 'Tennyson and Lucretius' is indebted in like measure to an essay by Miss Katharine Allen, in 'Poet Lore' for December, 1899. I have borrowed classical references from various editors of Tennyson: Messrs. F. J. Rowe, W. T. Webb, G. C. Macaulay and others. I have also taken some from the 'Illustrations of Tennyson' by Mr. J. Churton Collins, and a good many from Professor Paul Shorey's edition of the Odes and Epodes of Horace.

Several parts of my material have already been printed, in the 'American Journal of Philology' and in the New York 'Nation.'

For the convenience of the general reader, I have given most of my classical quotations in an English form, using standard prose versions which will not be suspected of translating the original into too close a verbal resemblance to Tennyson's lines. For convenience of immediate comparison, I have very often added the original Greek or Latin.

Perhaps I might adapt and apply to this study of Tennyson what Sainte-Beuve said of his study of Virgil: "Notre étude faite, nous n'admirerons pas moins Virgile, nous l'admirerons peut-être un peu autrement; nous admirerons Homère davantage." At least I have supplied the material for a new plea for the classics, if a new one be anywhere needed.

W. P. M.

HAVERFORD, PA., *June 7, 1904.*

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I.

TENNYSON AND HOMER.

In the 'Specimen of a Translation of the Iliad in Blank Verse' and in his 'Achilles over the Trench,' Tennyson has given us two of his favorite Homeric passages: Il. viii. 542-61, xviii. 202-31.

In 'The Palace of Art' Homer is mentioned, after Milton and Shakespeare and Dante, as "the Ionian father of the rest."¹ In 'The Princess,' ii. 144, he is ranked with Plato and Verulam as one of the highest types of man; in 'Parnassus' he is the type of the truly inspired poet; in the Epilogue to 'The Charge of the Heavy Brigade' he is the type of lasting fame. In the lines 'On Translations of Homer' we have the phrase "the strong-wing'd music of Homer."

The picture in 'The Princess,' ii. 181, of the

¹Cp. Ovid, Am. iii. 9. 25,

"Adice Maeoniden, a quo, ceu fonte perenni,
vatum Pieriis ora rigantur aquis."

Sirens who "chanted on the bleaching bones of men," and the passage in iv. 44,

"If indeed there haunt"
About the moulder'd lodges of the Past
So sweet a voice and vague, fatal to men,
Well needs it we should cram our ears with wool
And so pace by,"

recall the story of the Odyssey, xii. 44 ff.: "Whoso draws nigh them unwittingly . . . the Sirens enchant him with their clear song, sitting in the meadow, and all about is a great heap of bones of men, corrupt in death"² . . . But do thou drive thy ship past, and knead honey-sweet wax, and anoint therewith the ears of thy company, lest any of the rest hear the song," etc. In the same poem, iv. 100, the "Ithacensian suitors" who "laugh'd with alien lips" are the wooers of Od. xx. 347, *γναθμοῖσι γελοίων ἀλλοτρίοισιν*. Compare Horace, Sat. ii. 3. 72, "malis ridentem alienis."

The "woodland Circe that hath witch'd the King," 'Becket,' i. 2, refers to Od. x. 237, and the reference in 'The Princess,' vii. 148,

² Cp. 'Gareth and Lynette,' 47; 'Othello,' i. 1. 96. "I have charged thee not to *haunt about* my doors."

³ The translations in this chapter are borrowed from the prose versions of Homer, by Messrs. Butcher, Lang, Leaf and Myers.

“lovelier in her mood
Than in her mould that other, when she came
From barren deeps to conquer all with love . . .
To meet her Graces, where they deck’d her out
For worship without end,”

takes us back to the story of Aphrodite in the fifth Homeric Hymn: “Her did the golden-snooded Hours gladly welcome, and clad her about in immortal raiment,” etc.

In ‘Lucretius,’ 127-32,

“since he never sware,
Except his wrath were wreak’d on wretched man,
That he would only shine among the dead
Hereafter; tales! for never yet on earth
Could dead flesh creep, or bits of roasting ox
Moan round the spit,”

we have an allusion to Od. xii. 382 ff.,⁴ the anger of Helios Hyperion at the slaughter of his cattle: “‘and if they pay me not full atonement for the cattle, I will go down to Hades and shine among the dead’ . . . And soon thereafter the gods showed forth signs and wonders to my company. The skins were creeping, and the flesh bellowing

⁴ ‘εἰ δέ μοι οὐ τίςσινσι βοῶν ἐπιεικέ’ ἀμοιβήν,
δόσομαι εἰς Ἀΐδαο καὶ ἐν νεκύεσσιν φαείνω.’
. . . τοῖσιν δ’ αὐτίκ’ ἔπειτα θεοὶ τέραα προῦφαινον·
εἶρπον μὲν ῥινοὶ, κρέα δ’ ἀμφ’ ὀβελοῖσιν μεμύκει,
ὀπαλέα τε καὶ ὠμά· βοῶν δ’ ὥς γίγνεται φωνή.

upon the spits, both the roast and raw, and there was a sound as the voice of kine."

In some of his poems which deal with distinctly classical subjects, Tennyson's language is almost of necessity indebted to Homer.

The "topmost Gargarus" of 'Oenone,' 10, is the γάργαρον ἄκρον of Il. xiv. 292, xv. 152. The "many-fountain'd Ida" of the same poem is a stock Homeric phrase, Ἰδὴ πολυπίδαξ, Il. xiv. 157, 283, 307, etc. "Light-foot Iris," too, is Homeric, πόδας ὠκεία Ἴρις; cp. Il. xviii. 202:

"So saying, light-foot Iris pass'd away,"
as it runs in Tennyson's own translation.⁵ The description of the mountain shepherd,

"Beautiful Paris, evil-hearted Paris,"

seems to come from Il. iii. 39, Δύσπαρι, εἶδος ἄριστε, "Ill Paris, most fair in semblance," and the leopard skin that "droop'd from his shoulder" is mentioned in Il. iii. 17, παρδαλέην ὤμοισιν ἔχων. The flowers that spring up at the feet of the three goddesses:

"And at their feet the crocus brake like fire,
Violet, amaracus, and asphodel,
Lotos and lilies,"

⁵ Beaumont has "light-foot Iris," in 'The Masque,' and Shakespeare has the same epithet, King Richard III, iv. 4. 440.

and Herè's "golden cloud . . . slowly dropping fragrant dew," are borrowed from Il. xiv. 347-51:⁶ "And beneath them the divine earth sent forth fresh new grass, and dewy lotus, and crocus, and hyacinth' . . . Therein they lay, and were clad on with a fair golden cloud, whence fell drops of glittering dew." And the mention of Herè as "her, to whom . . . with one mind the Gods rise up for reverence," has its warrant in Il. xv. 86: "and when they beheld her they all rose up together, and held out their cups to her in welcome." The "whirling Simois" may remind one of the "eddying," or "silver-eddying," or "deep-eddying" Xanthus, Il. xxi. 2, 8, 15. The "rosy slender fingers" of Aphrodite are like those of the ῥοδοδάκτυλος Ἥως. Compare the "rosy taper fingers" of 'Mariana in the South.' And her "deep hair ambrosial" is Homeric; cp. Il. i. 529, ἀμβρόσιαι δ' ἄρα χαῖται.

⁶ τοῖσι δ' ὑπὸ χθὼν δια φύεν νεοθηλέα πόϊην,
 λωτόν θ' ἔρσηντα, ἰδὲ κρόκον, ἦδ' ὑάκινθον
 πνικνὸν καὶ μαλακόν· ὃς ἀπὸ χθονὸς ὑψόσ' ἔεργε·
 τῷ ἐνὶ λεξάσθην, ἐπὶ δὲ νεφέλῃν ἕσσαντο
 καλῇν, χρυσεῖην· στιλπναὶ δ' ἀπέπιπτον ἔερσαι.

⁷ Compare Milton, P. L. iv. 700-2:

"underfoot the violet,
 Crocus, and hyacinth, with rich inlay
 Broidered the ground."

The poem 'Ulysses' has, to be sure, "an echo of Dante in it" (Memoir, ii. 70),^s but some of the language is Homeric. In the splendid lines:

"And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy,"

we may perhaps recognize the striking word *χάρμη* ("the stern joy which warriors feel"), which occurs, for example, four times in Il. xvii. In "windy Troy" we find another Homeric epithet, *Ἰλῖος ἠνεμόεσσα*; cp. Il. xii. 115, xviii. 174, etc. At the close of the poem,

"Push off, and sitting well in order smite
The sounding furrows,"

we have one of the recurrent lines of the Odyssey that gladden the schoolboy's heart:

ἐξῆς δ' ἐζόμενοι πολλὴν ἅλα τίπτον ἑρετμοῖς

—"and sitting orderly they smote the gray sea with their oars." And in the aged hero's purpose,

"To sail beyond the sunset, and the *baths*
Of all the western stars,"

we have the Homeric fancy in which all the stars except the Bear are dipt in "the baths of Ocean;" cp. Il. xviii. 489; Od. v. 275,

οἷη δ' ἄμμορός ἐστι λοετρῶν Ὠκεανοῖο.

^s See Dante, Inf. xxvi. 90 ff.

Tennyson's poem 'The Lotos-Eaters' is developed from Homer's brief story, *Od.* ix. 94: "Now whosoever of them did eat the honey-sweet fruit of the lotus, had no more wish to bring tidings nor to come back, but there he chose to abide with the lotus-eating men, ever feeding on the lotus, and forgetful of his homeward way." And when the singers of the 'Choric Song' are heaping up reasons against their returning home,

"Or else the island princes over-bold
Have eat our substance, and the minstrel sings
Before them of the ten years' war in Troy,
And our great deeds, as half-forgotten things,"

their fancy is obviously due to *Od.* i. 325: "Now the renowned minstrel was singing to the wooers, and they sat listening in silence; and his song was of the pitiful return of the Achaeans, that Pallas Athene laid on them as they came forth from Troy."

The poem 'Demeter and Persephone' is based upon the story of Demeter in the fourth Homeric Hymn, with one or two details drawn from Ovid. The closing lines,

"and the shadowy warrior glide
Along the silent field of Asphodel,"

⁹ τοῖσι δ' αἰδοῦς αἶδε περικλυτὸς, οἱ δὲ σιωπῇ
εἶατ' ἀκούοντες· ὁ δ' Ἀχαιῶν νόστον αἶδε
λυγρὸν, ὃν ἐκ Τροίης ἐπετείλατο Παλλὰς Ἀθήνη.

may be compared with Od. xi. 538: "and the spirit of the son of Aeacus, fleet of foot, passed with great strides along the mead of asphodel" (κατ' ἀσφοδελὸν λειμῶνα).

The simile in 'The Death of Oenone,'

"She heard a wailing cry, that seem'd at first
Thin as the batlike shrillings of the Dead
When driven to Hades,"

is borrowed from the beginning of Od. xxiv:¹⁰
"And even as bats flit gibbering in the secret place of a wondrous cave . . . even so the souls gibbered as they fared together, and Hermes, the helper, led them down the dank ways." And a similar comparison is employed in 'The Voyage of Maeldune':

"Our voices were thinner and fainter
than any flittermouse-shriek."

• Compare also the line in 'The Lotos-Eaters':

"His voice was thin, as voices from the grave."

The passage in 'Tithonus,'

"I wither slowly in thine arms,
Here at the quiet limit of the world,"

¹⁰ ὥς δ' ὅτε νυκτερίδες μυχῶ ἄντρον θεσπεσίῳ
τρίζουσai ποτέονται,
ὡς αἱ τετριγυῖαι ἅμ' ἤσαν· ἦρχε δ' ἄρα σφιν
'Ερμείας ἀκάκητα κατ' εὐρώεντα κέλευθα.

is due to the story of Tithonus in the third Homeric Hymn, 227: "he dwelt at the world's end (*ἐπὶ πείρασι γαίης*) beside the streams of Oceanus."

Helen's wish in 'A Dream of Fair Women':

"I would the white cold heavy-plunging foam,
Whirl'd by the wind, had roll'd me deep below,
Then when I left my home,"

in an echo of her words in Il. vi. 345:¹¹ "would that on the day when my mother bare me at the first, an evil storm-wind had caught me away to a mountain or a billow of the loud-sounding sea, where the billow might have swept me away before all these things came to pass," and Il. iii. 173:¹² "would that sore death had been my pleasure when I followed thy son hither, and left my home and my kinsfolk," etc.

In the prologue to the 'Morte d'Arthur,' that poem is playfully described as one of the twelve books of a great epic of King Arthur—twelve books that were "faint Homeric echoes, nothing-worth."¹³

¹¹ ὥς μ' ὀφελ' ἡματι τῷ, ὅτε με πρῶτον τέκε μήτηρ,
οἶχεσθαι προφέρουσα κακῇ ἀνέμοιο θύελλα
εἰς ὄρος, ἢ εἰς κύμα πολυφλοίσβοιο θαλάσσης·
ἐνθα με κύμ' ἀπόερσε, πάρος τάδε ἔργα γενέσθαι.

¹² ὥς ὀφελεν θάνατός μοι ἀδεῖν κακός, ὅππότε δεῦρο
νιέει σῶ ἐπὶ βῆμνι, θάλαμον γνωτούς τε λιποῦσα κ.τ.λ.

¹³ Cp. Shaks. Sonnet lxxii. 14, "to love things nothing worth"; 'The Two Voices,' 331.

That is to say, it is consciously and purposely Homeric. The stately opening lines:

“So all day long the noise of battle roll’d
Among the mountains by the winter sea,”

may be compared with such passages as Il. xviii. 209: “

“All day the men contend in grievous war
From their own city”—

as Tennyson translates it in his ‘Achilles over the Trench,’ or Il. xvii. 384:

Τοῖς δὲ πανημερίοις ἔριδος μέγα νεῖκος ὁρώρει
ἀργαλήης

—“Thus all day long waxed the mighty fray of their sore strife.” The lines about the making of the sword Excalibur—lines which Tennyson himself would quote with pride—

“Nine years she wrought it, sitting in the deeps
Upon the hidden bases of the hills,”

were perhaps suggested by the words of Hephaistos, Il. xviii. 400:

τῇσι παρ’ εἰνάετες χάλκεον δαίδαλα πολλά, κ.τ.λ.,

—“Nine years with them I wrought much cunning work of bronze . . . in the hollow cave, while around me the stream of Ocean with mur-

¹⁴ οἱ τε πανημέριοι στυγερῶ κρίνονται Ἄρηι
ἄστεος ἐκ σφετέρων.

muring foam flowed infinite." The two lines which follow:

"So might some old man speak in the aftertime
To all the people, winning reverence,"

may be compared with such passages as Il. iv. 85, ὧς ἄρα τις εἶπεσκεν—"thus would many an one say"—Il. vi. 459, καὶ ποτέ τις εἴησιν—"And then shall one say," etc. And the phrase "winning reverence" may recall the statement of Od. viii. 479: "For minstrels from all men on earth get their meed of honour and worship"—

πᾶσι γὰρ ἀνθρώποισιν ἐπιχθονίοισιν ἄοιδοὶ
τιμῆς ἔμμοροι εἰσι καὶ αἰδοῦς.

The words which describe Sir Bedivere hurling the sword into the lake,

"And strongly wheel'd and threw it,"

and, a little below, "and flung him, wheeling him," may be likened to the Homeric ῥίψ' ἐπιδινήσας—"and with one swing he hurled it"—Il. iii. 378, xix. 268. For similar phrases compare Od. ix. 538, Il. xix. 130; Virg. Aen. v. 642, "conixa coruscat et iacit;" Val. Fl., iii. 193, "torserat hinc totis conisus viribus hastam;" Spenser, F. Q. ii. 11. 36, "and with exceeding sway Threw at his foe." The words

"Not tho' I live three lives of mortal men,"

remind one of the aged Nestor, Il. i. 250: "Two generations of mortal men (μερόπων ἀνθρώπων) already had he seen perish, that had been of old time born and nurtured with him in goodly Pylos, and he was king among the third." The line,

"Dry clash'd his harness in the icy caves,"

recalls the Homeric use of *αὔρον* ("dry") to describe a sound; Il. xii. 160: "and their helms rang harsh (*αὔρον*) and their bossy shields, being smitten with mighty stones," or Il. xiii. 441: "and the coat of bronze rang harsh as it was rent by the spear." The description of the island-valley of Avilion:

"Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly,"

is like the picture of Olympus, Od. vi. 43:¹⁵ "Not by winds is it shaken, nor ever wet with rain, nor doth the snow come nigh thereto," or the picture of the Elysian plain, Od. iv. 566:¹⁶ "No snow is there, nor yet great storm, nor any rain." Compare also Lucretius, iii. 19-21, Tennyson's 'Lucretius,' 105-10, and the fine lines in Swinburne's 'Atalanta in Calydon,'

¹⁵ οὐτ' ἀνέμοισι τινάσσεται οὔτε ποτ' ὄμβρω
δέεται οὔτε χιὼν ἐπιίλνεται.

¹⁶ οὐ νιφετὸς, οὐτ' ἄρ' χειμῶν πολλὸς οὔτε ποτ' ὄμβρος.

"Lands indiscoverable in the unheard-of west,
Round which the strong stream of a sacred sea
Rolls without wind for ever, and the snow
There shows not her white wings and windy feet,
Nor thunder nor swift rain saith anything,
Nor the sun burns, but all things rest and thrive."

The place, moreover, is "deep-meadow'd," like the *Ἀνθεια βαθύλειμος* of Il. ix. 151, and its

"bowery hollows crown'd with summer sea"
remind one of the island of Circe, Od. x. 195,
"crowned about with the circle of the endless
sea"—

νήσον, τὴν πέρι πόντος ἀπείριτος ἐστεφάνωνται.

But the "faint Homeric echoes" of Tennyson are not confined to the 'Morte d'Arthur,' or to the poems on classical subjects. The picture in 'The Last Tournament,' 65, of the churl

"sputtering thro' the *hedge of splinter'd teeth*,"
contains the *ἔρκος ὀδόντων* of Il. iv. 350, ix. 409,
etc. The lines in 'Love Thou Thy Land':

"To follow flying steps of Truth
Across the brazen *bridge of war*,"

repeat another Homeric phrase; cp. Il. viii. 553:

*Οἱ δὲ μέγα φρονέοντες ἐπὶ πολέμοιο γεφύρας
εἶατο παννύχιοι,*

or Tennyson's own version :

"And these all night upon the bridge of war
Sat glorying."

And with the phrase here translated by "glorying," or with the *κυδίσω* of Il. ii. 579, vi. 509, we may compare the passage in 'Gareth and Lynette,' 913:

"And Gareth silent gazed upon the knight,
Who stood a moment, ere his horse was brought,
Glorying."

The curious expression in 'The Princess,' i. 64:

"then he chew'd
The thrice-turn'd cud of wrath, and cook'd his
spleen,"

is adapted from the *χόλον πέσσειν*, or *καταπέσσειν*, of Il. i. 81, iv. 513. Compare Sil. Ital., Pun. vii. 403, "iras cum fraude coquentem"; Stat., Theb. ii. 300, "coquebat invidiam." The line in 'The Princess,' iv. 483:

"And clad in iron burst the ranks of war,"

may be compared with such lines of the Iliad as xi. 90: "then the Danaans by their valour brake the battalions"—

τῆμος σφῇ ἀρετῇ Δαναοὶ ῥήξαντο φάλαγγας,

or with Virgil, Aen. xii. 683, "media agmina rumpit." The figure in 'The Princess,' v. 134:

"The lifting of whose eyelash is my lord,"

is developed from Il. i. 528: "Kronion spake, and bowed his dark brow"—

Ἡ καὶ κυανέησιν ἐπ' ὀφρύσι νεῦσε Κρονίων,

perhaps through Horace, Od. iii. 1. 8, "cuncta supercilio moventis." The epithet in 'The Princess,' v. 90:

"*Ill mother* that I was to leave her there,"

is Homeric: cp. Od. xxiii. 97: "Mother mine, ill mother (δύσμητερ) of an ungentle heart."

The picture in 'The Coming of Arthur,' 319,

"And Gawain went, and breaking into song
Sprang out, and *follow'd by his flying hair*
Ran like a colt, and leapt at all he saw,"

seems to owe something to the Parting of Paris, Il. vi. 506 ff.: "And as when a stall-kept horse . . . dasheth through the plain . . . *and his mane flieth back on either shoulder* . . .; so ran the son of Priam, Paris, . . . laughing for light-heartedness, and his swift feet bare him." This is Tennyson's own translation of one of his favorite passages. Compare Ennius, Ann. 514-17 V., Virgil, Aen. xi. 492-7, and Tasso, G. L. ix. 75. The twilight scene at the close of 'Audley Court' recalls the passage of which Tennyson made his specimen translation in blank verse (Il. viii. 542-61). The two friends saunter home beneath a

crescent moon and are "glad at heart," just as in Homer's picture of the moonlit landscape "the shepherd's heart is glad"—*γέγηθε δέ τε φρένα ποιμήν*. The repeated line in 'Dora,'

"And the sun fell, and all the land was dark," sounds like an echo of the recurrent line of the *Odyssey*,

δύσετό τ' ἥελιος σκιάωντό τε πάσαι ἀγνιαί

—"And the sun sank, and all the ways were darkened." And the same Homeric description of nightfall is employed in 'The Talking Oak,' 298,

"Till all the paths were dim."

The garrulous old farmer in 'The Brook'—

"all about the fields you caught
His weary daylong chirping, like the dry
High-elbow'd grigs that leap in summer grass"—

bears a pleasant resemblance to the Trojan elders of *Il. iii. 150*:¹⁷ "These had now ceased from battle from old age, yet were they right good orators, like grasshoppers that in a forest sit upon a tree and utter their lily-like voice; even

¹⁷ γήραϊ δὴ πολέμοιο πεπανμένοι, ἀλλ' ἀγορηταὶ
ἐσθλοὶ, τεττίγεσσιν εἰκότες, οἵτε καθ' ὕλην
δενδρέφ' ἐφεζόμενοι δπα λειριέσσαν ἰεῖσι·
τοῖσι ἄρα Τρώων ἡγήτορες ἦντ' ἐπὶ πύργῳ.

so sat the elders of the Trojans upon the tower." Cp. A. Lang, 'Helen of Troy,' iii. 33. The situation toward the close of 'The Holy Grail':

"So speaking, and here ceasing, Lancelot left
The hall long silent, till Sir Gawain—"

is the situation of Od. xi. 333:¹⁸ "So spake he, and dead silence fell on all, and they were spell-bound throughout the shadowy halls. Then Arete of the white arms first spake among them."

The simile in 'The Princess,' v. 252,

"And as the fiery Sirius alters hue,
And bickers into red and emerald, shone
Their morions, wash'd with morning, as they
came,"

may have been consciously borrowed from Il. v. 5:¹⁹ "She kindled flame unwearied from his helmet and shield, like to the star of summer that above all others glittereth bright after he hath bathed in the ocean stream." Compare Virgil, Aen. viii, 589, Spenser, Prothal. 164, and Milton, Lycid. 168 ff.

¹⁸ Ως ἔφαθ' • οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ •
κηληθμῷ δ' ἔσχοντο κατὰ μέγαρα σκιέεντα.

Τοῖσιν δ' Ἀρήτη λευκώλενος ἤρχετο μύθων.

¹⁹ δαῖε οἱ ἐκ κόρυθός τε καὶ ἀσπίδος ἀκάματον πῦρ,
ἀστέρ' ὀπωρινῷ ἐναλίγκιον, ὃς τε μάλιστα
λαμπρὸν παμφαίνησι λελουμένος Ὠκεανοῖο.

In 'The Princess,' v. 513, Arac and his horse came sweeping down upon the hero

"As comes a pillar of electric cloud,
Flaying the roofs and sucking up the drains,
And shadowing down the champaign till it strikes
On a wood, and takes, and breaks, and cracks,
and splits,
And twists the grain with such a roar that Earth
Reels, and the herdsmen cry."

The simile seems to be adapted from the picture of the Aiantes and their mail-clad Argives moving into battle, *Il. iv. 275*:²⁰ "Even as when a goatherd from a place of outlook seeth a cloud coming across the deep before the blast of the west wind; and to him being afar it seemeth ever blacker, even as pitch, as it goeth along the deep, and bringeth a great whirlwind, and he shuddereth to see it and driveth his flock beneath a cave," etc. Compare *Virgil, Aen. xii. 451-8*.

In some of Tennyson's other comparisons it has been noticed "how one point in a simile brings in a picture, after the Homeric fashion," as in 'The Princess,' iv. 363,

²⁰ ὥς δ' ὅτ' ἀπὸ σκοπιῆς εἶδεν νέφος αἰπόλος ἀνὴρ
ἐρχόμενον κατὰ πόντον ὑπὸ Ζεφύροιο ἰωῆς·
τῷ δέ τ' ἀνευθεν ἐόντι μελάντερον ἦν τε πίσσα
φαίνεται' ἰὸν κατὰ πόντον, ἄγει δέ τε λαίλαπα πολλήν,
ρίγησέν τε ἰδὼν, ὑπὸ τε σπέος ἤλασε μῆλα.

“she read, till over brow
And cheek and bosom brake the wrathful bloom
As of some fire against a stormy cloud,
When the wild peasant rights himself, the rick
Flames, and his anger reddens in the heavens.”

And in ‘Geraint and Enid,’ 467-77, we have a long simile which is very Homeric in its form:

“But at the flash and motion of the man
They vanish’d panic-stricken, like a shoal
Of darting fish, that on a summer morn
Adown the crystal dykes at Camelot
Come slipping o’er their shadows on the sand,
But if a man who stands upon the brink
But lift a shining hand against the sun,
There is not left the twinkle of a fin
Betwixt the cressy islets white in flower;
So, scared but at the motion of the man,
Fled all the boon companions of the Earl,” etc.

II.

TENNYSON AND THE GREEK LYRIC POETS:

ALCMAN, ALCAEUS, SIMONIDES, BACCHYLIDES,
SAPPHO, PINDAR, THE ANACREONTEA.

In 'In Memoriam,' xci., "the sea-blue bird of March," Tennyson has borrowed Alcman's description of the halcyon, fr. 8 B., ἀλιπόρφυρος ἔταρος ὄρνις—"the sea-purple, or sea-shining, bird of Spring"—and applied it to the British kingfisher (Memoir, ii. 4).

In a letter to James Spedding (1834) he says: "I have written several things since I saw you, some emulative of the ἡδὺ καὶ βραχὺ καὶ μεγαλοπρεπές¹ of Alcaeus, others of the ἐκλογή τῶν ὀνομάτων καὶ τῆς συνθέσεως ἀκρίβεια of Simonides." Perhaps the influence of these early

¹ This is a misquotation from memory of what Dionysius of Halicarnassus says of Alcaeus: 'Αλκαίου δὲ σκόπει τὸ μεγαλοφνὲς καὶ βραχὺ, καὶ ἡδὺ μετὰ δεινότητος (Reiske's edition, vol. v, p. 421). Nor is the quotation about Simonides quite accurate. For similar misquotations (of Ovid, F. iv. 428, and Catullus, ci. 1) see the Memoir, i. 7; ii. 239.

studies may be traced in some of the poems of a later period. The lines to 'Milton' were not intended, he said, for Horatian Alcaics; they were meant rather to imitate the lighter movement of the Alcaics of Greece (Memoir, ii. 11). The winter scene of 'In Memoriam,' cvii—the ice and cold without, the warmth and good cheer within—

“ But fetch the wine,
Arrange the board and brim the glass;
Bring in great logs and let them lie,
To make a solid core of heat,”

may have been modelled after Alcaeus, fr. 34 :

*κάββαλλε τὸν χεῖμων', ἐπὶ μὲν τίθεις
πῦρ, ἐν δὲ κέρναις οἶνον ἀφειδέως
μέλιχρον*

—“beat down the cold, placing fire upon the hearth, and mixing honey-sweet wine with unsparing hand.” Compare Horace's imitation, *Od.* i. 9. And the fine passage about the “toppling crags of Duty” in the ‘Ode on the Death of the Duke of Wellington,’ viii., may have been developed from the fancy in Simonides, fr. 41 (32), that “Virtue dwells upon rocks that are hard to climb”—*δυσαμβάτοις ἐπὶ πέτραις*. The path of duty is, to be sure, proverbially steep and difficult: *Hes. Op.* 289 ff.; *Hor. Od.* iii. 24. 44;

Ovid, *A. A.* ii. 537; Quint. Smyrn. xiv. 197; Ariosto, *O. F.* vii. 42; Tasso, *G. L.* xvii. 61; Shakespeare, *Hamlet*, i. 3. 48, "the steep and thorny way to heaven."

The lines in 'Maud,' III. vi. 2,

"And the cobweb woven across the cannon's throat
Shall shake its threaded tears in the wind no
more,"

have been well compared with the picture of peace in Bacchylides 46 K, 8 (12) B, l. 16,

*ἐν δὲ σιδεροδέτοις πόρπαξιν αἰθᾶν
ἀραχνᾶν ἱστοὶ πέλονται—*

"Then in the steely shield swart spiders weave
Their web and dusky woof" (J. A. Symonds).

Theocritus has the same fancy, xvi. 96, "may spiders weave their delicate webs over martial gear." Compare Ben Jonson, 'Prince Henry's Barriers,' "shields and swords, cobwebbed and rusty," the 'sonnet' appended to Peele's 'Polyhymnia,' "His helmet now shall make a hive for bees," and Lyly, 'Campaspe,' iv. 3, "Bees to make their hives in soldiers' helmets." The cobweb is an ancient type of desolation or disuse: Hom. *Od.* xvi. 35; Hes. *Op.* 475; Plaut. *Aul.* 84; Catull. xiii. 8; Prop. iv. 6. 33; etc.

In 'The Princess,' ii. 148, Sappho is mentioned among the famous women who "in arts of grace

... vied with any man." The passage in the
'Leonine Elegiacs,'

"The ancient poetess singeth, that Hesperus all
things bringeth,
Soothing the wearied mind: bring me my love,
Rosalind,"

and the line in 'Locksley Hall Sixty Years
After,'

"Hesper, whom the poet call'd the Bringer home
of all good things,"

refer to the lines of Sappho, 93 B,

*Ἑσπερε, πάντα φέρων ὅσα φαίνολιν ἐσκέδασ' αἶψα,
φέρεις οἶνον, φέρεις αἶγα, φέρεις ἅπνυ μάτερι παῖδα—*

"O Hesperus! Thou bringest all things home;
All that the garish day hath scattered wide;
The sheep, the goat, back to the welcome fold;
Thou bring'st the child, too, to his mother's side"
(W. H. Appleton.)

Compare Byron's imitation, 'Don Juan,' iii. 107,
and A. Lang's 'Helen of Troy,' ii. 4.

The closing section of the poem 'Eleänore':

"I watch thy grace; and in its place
My heart a charmed slumber keeps,
While I muse upon thy face;
And a languid fire creeps
Thro' my veins to all my frame,
Dissolvingly and slowly: soon
From thy rose-red lips my name
Floweth; and then, as in a swoon,

thee but a little, I have no utterance left, my tongue is broken down, and straightway a subtle fire has run under my skin, with my eyes I have no sight, my ears ring, sweat pours down, and a trembling seizes all my body; I am paler than grass, and seem in my madness little better than one dead."

The influence of the same Greek poem may be seen in Tennyson's 'Fatima' :

"Last night, when some one spoke his name,
From my swift blood that went and came
A thousand little shafts of flame
Were shiver'd in my narrow frame," etc.

When 'Fatima' was first published, the opening words of Sappho's ode were prefixed as a motto. Compare, also, the imitations by Theocritus, ii. 106, and Catullus, li.

Tennyson considered the Sapphics of Horace "much inferior to those of Sappho" (Memoir, ii. 500). He once wrote a specimen of a Sapphic stanza with the genuine Greek cadence:

"Faded every violet, all the roses;
Gone the glorious promise, and the victim
Broken in this anger of Aphrodite
Yields to the victor."

In 'The Princess,' iii. 334, Pindar is referred to as "the bearded Victor of ten-thousand

hymns." In the lines 'To the Rev. W. H. Brookfield,'

"Σκιᾶς ὄναρ—dream of a shadow—go,"

the quotation is from Pyth. viii. 135 (95), σκιᾶς ὄναρ ἄνθρωπος—"a dream of a shadow is man."

The Memoir tells us that Tennyson especially admired "the great picture of the life of Heaven" in the second Olympian ode, and the picture of the Elysium in Hades in the threnody τοῖσι λάμπει μέν. One of these Greek poems is alluded to in the description of the "flowery levels underneath the crag," 'The Princess,' iii. 323,

"for indeed these fields

Are lovely, lovelier not the Elysian lawns,
Where paced the Demigods of old, and saw
The soft white vapour streak the crowned towers
Built to the Sun."

Compare Pindar's picture, Ol. ii. 75: "Then whosoever . . . have refrained their souls from all iniquity, travel the road of Zeus unto the tower of Kronos: there round the islands of the blest the Ocean-breezes blow, and golden flowers are glowing," etc. (E. Myers). And the last ten lines of 'Tiresias' are a paraphrase of Pindar's

² ἔτειλαν Διδὸς ὁδὸν παρὰ Κρόνου τύρσιν. Cp. Kyd, 'The Spanish Tragedie,' 1. 1. 73, "the faire Elizian greene, In midst whereof there standes a stately Towre."

famous threnody:³ "And some in horses, and in bodily feats, and some in dice, and some in harp-playing have delight; and among them thriveth all fair-flowering bliss; and fragrance streameth ever through the lovely land, as they mingle incense of every kind upon the altars of the gods." This is Mr. Ernest Myers' translation; it omits the "one far-shining fire" (*πυρὶ τηλεφανεῖ*) which Tennyson has borrowed from the closing line. Compare the English poem:

"and these eyes will find
The men I knew, and watch the chariot whirl
About the goal again, and hunters race
The shadowy lion,⁴ and the warrior-kings,
In height and prowess more than human, strive
Again for glory, while the golden lyre
Is ever sounding in heroic ears
Heroic hymns, and every way the vales
Wind, clouded with the grateful incense-fume
Of those who mix all odour to the Gods
On one far height in one far-shining fire."

³ καὶ τοὶ μὲν ἵπποις γυμνασίοις <τε>, τοὶ δὲ πεσσοῖς,
τοὶ δὲ φορμίγγεσσι τέρπονται, παρὰ δὲ σφισιν
[εὐανθὲς ἅπας τέθαλεν ὄλβος·

ὁδμὰ δ' ἐρατὸν κατὰ χῶρον κίδναται
αἰεὶ θύα μειγνύντων πυρὶ τηλεφανεῖ παντοῖα θεῶν ἐπὶ
[βωμοῖς.

⁴ Compare Homer, Od. xi. 573, where the shade of Orion is seen chasing the shades of the beasts he had slain upon earth; Virgil, Aen. vi. 653; Milton, P. L. ii. 528.

In 'In Memoriam,' lxxv.,

"And round thee with *the breeze of song*
To stir a little dust of praise,"

we have a Pindaric phrase, οὖρος ὕμνων, Pyth. iv. 5, and the passage in 'Sea Dreams,'

"my poor venture but a fleet of glass
Wreck'd on a reef of visionary gold,"

has been well compared with Pindar's fragment, Scol. ix., "and on a sea of golden wealth we all alike go sailing toward an unreal strand"—

πελάγει δ' ἐν πολυχρύσοιο πλούτου
πάντες ἴσα νέομεν ψευδῇ πρὸς ἁκτάν.

The song in 'The Miller's Daughter,' 169-86, seems to be imitated from the twenty-second ode of the Anacreontea. The English lover would be "the jewel that trembles in her ear," "the girdle about her dainty dainty waist," "the necklace upon her balmy bosom;" the Greek lover would be "a band for her breasts and a pearl on her neck"—

καὶ ταινίη δὲ μαστῶν,
καὶ μάργαρον τραχήλῳ.

See Ronsard's paraphrase of these Greek lines, Odes, iv. 26; and for similar wishes see Anthol. Pal. v. 84; Ovid, Am. ii. 15. 9; Shakespeare, Romeo and Juliet, ii. 2. 24.

III.

TENNYSON AND THEOCRITUS.¹

Tennyson's admiration for "the little Theocritean Idyll 'Hylas'" is recorded in a striking passage of the Memoir (ii. 495). It is interesting to find that one of the 'English Idyls' is directly modelled upon this favorite poem, and, curiously enough, the story proper is told in exactly the same number of lines. Compare the opening lines of 'Godiva,'

"Not only we, the latest seed of Time,
New men, that in the flying of a wheel
Cry down the past, not only we, that prate
Of rights and wrongs, have loved the people well,
And loathed to see them overtax'd; but she
Did more, and underwent, and overcame,
The woman of a thousand summers back,
Godiva, wife to that grim Earl, who ruled
In Coventry,"

¹ Many of the parallels mentioned here have been pointed out in the sixth chapter of Mr. E. C. Stedman's 'Victorian Poets.'

with the opening lines of Id. xiii:² "Not for us only, Nicias, as we were used to deem, was Love begotten . . . not first to us seemed beauty beautiful, to us that are mortal men and look not on the morrow. Nay, but the son of Amphitryon, that heart of bronze, who abode the wild lion's onset, loved a lad, beautiful Hylas—Hylas of the braided locks."³ And just as in the same idyl, 30 ff., the Argonauts landed within Propontis, "and each couple busily got ready supper in the late evening," and from a meadow they cut, for their couches, "pointed flag-leaves and deep marsh-galingale,"⁴ so in 'The Lotos-Eaters' Tennyson makes his Greek mariners come in the afternoon unto a land with

"many a winding vale
And meadow, set with slender galingale."

² Οὐχ ἄμῖν τὸν Ἔρωτα μόνοις ἔτεχ', ὥς ἰδοκεῦμες,
Νικία, ᾧτινι τοῦτο θεῶν ποκα τέκνον ἐγεντο·
οὐχ ἄμῖν τὰ καλὰ πράτοις καλὰ φαίνεται εἶμεν,
οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἔσορῶμες·
ἀλλὰ καὶ Ὠμφιτρύωνος ὁ χαλκεοκάρδιος υἱός,
ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδός,
τῷ χαρίεντος Ὑλά, τῷ τὰν πλοκαμίδα φορεῦντος.

³ The translations in this chapter are borrowed from the prose version of Theocritus by Mr. Andrew Lang.

⁴ ἐνθεν βοῦτομον ὅξῃ βαθύν τ' ἐτάμοντο κύπειρον.

Another of the 'English Idyls' which shows a close resemblance in outline and spirit to a particular Greek model is 'The Gardener's Daughter.' The poem begins:

"This morning is the morning of the day,
When I and Eustace from the city went
To see the Gardener's Daughter."

Then follows an account of Eustace and Juliet, the speaker's friends. The 'Harvest Feast' of Theocritus, Id. vii, begins: "It fell upon a time when Eucritus and I were walking from the city to the Hales water, and Amyntas was the third in our company." And then follows an account of two of the speaker's friends, Phrasidemus and Antigenes. The description of the English fields in May,

"All the land in flowery squares
Beneath a broad and equal-blowing wind,
Smelt of the coming summer

. From the woods
Came voices of the well-contented doves.
The lark could scarce get out his notes for joy," etc.,

may be compared with the description of the Coan farm in the rich summer, Id. vii. 138: "On shadowy boughs the burnt cicalas kept their chattering toil, far off the little owl cried in the thick thorn brake, the larks and finches were singing, the ring-dove moaned, the yellow bees were flit-

ting about the springs. All breathed the scent of the opulent summer, of the season of fruits"—

πάντ' ὥσδεν θέρεος μάλα πίνονος, ὥσδε δ' ὀπώρας.

The picnic meal in 'Audley Court' has a classical counterpart in Id. vii. 144, the harvest feast at the farm of Phrasidemus. The Greek feast is upon pears and apples and wild plums, "and the four-year-old pitch seal was loosened from the mouth of the wine-jars;" the English, upon bread and "a pasty costly-made," and

"last, with these,
A flask of cider from his father's vats,
Prime, which I knew."

In the two songs of this idyl,

"Oh! who would fight and march and countermarch?"
and

"Sleep, Ellen Aubrey, sleep, and dream of me,"

we have what Mr. Stedman calls the "isometric song, composed in the metre of the whole poem." Such songs are common in Theocritus and Virgil, and Tennyson has about a score of them scattered through the 'English Idyls,' 'The Princess' and the 'Idylls of the King.' Moreover, in 'Audley Court' the singing is of the kind called "amœbaean," in which the second song is sung in answer to the first. Here, too, Tennyson's model is Theocritus; compare, to take

a single example, the songs of Milon and Battus in the tenth idyl.

In the poem 'Oenone' the line,

"Dear mother Ida, hearken ere I die,"

recurs like the refrain of the first idyl,

ἀρχετε βοηκολικᾶς, Μοῖσαι φίλαι, ἀρχετ' αἰοιδᾶς

—"begin, ye Muses dear, begin the pastoral song."⁵ The attitude of the mournful Oenone,

"She, leaning on a fragment twined with vine,
Sang to the stillness,"

is the attitude of the jilted goatherd of Id. iii. 38: "Here will I lean me against this pine tree, and sing"—*ἀσεῦμαι ποτὶ τὰν πίνυν ὧδ' ἀποκλινθεῖς*. Compare also Virgil, Ecl. viii. 16. The opening lines of Oenone's complaint:

"For now the noonday quiet holds the hill:
The grasshopper is silent in the grass:
The lizard, with his shadow on the stone,
Rests like a shadow, and the winds are dead.
The purple flower droops: the golden bee
Is lily-cradled: I alone awake.
My eyes are full of tears, my heart of love,⁶
My heart is breaking, and my eyes are dim,
And I am all aweary of my life,"

⁵ The intercalary verse is a very ancient device, but it is characteristic of the bucolic poets.

⁶ Compare Shakespeare, 'Second Part of King Henry VI,' ii. 3. 17,

"Mine eyes are full of tears, my heart of grief."

are modelled upon Theocritus. The first line has been called a translation of Callimachus, Hymn. v. 72, *μεσαμβρινὰ δ' εἶχ' ὄρος ἀσυχία*, but for the details of the picture compare Id. vii. 22: "when even the very lizard on the rough stone wall is sleeping, and the crested larks no longer fare afield," and ii. 38,⁸ the complaint of the forsaken Simaetha: "Lo, silent is the deep, and silent the winds, but never silent the torment in my breast." Virgil has a similar situation, Ecl. ii. 8 ff. The beauty of Oenone, "loveliest . . . in the charm of married brows," is Theocritean: cp. Id. viii. 72, *σύνοφρος κόρα*, "the girl with meeting eyebrows." For this mark of beauty compare also Ovid, A. A. iii. 201; Petron. cxxvi.; Juv. ii. 93.

Many parallels to the sentiments and expressions of the 'Choric Song' have been found in Theocritus, and in the third and fifth idyls of Moschus. For example, the passage

"Here are cool mosses deep,

And thro' the moss the ivies creep," etc.,

shows a resemblance in form to Id. v. 45,

*τουτέϊ δρύες, ὧδε κύπειρος,
ὧδε καλὸν βομβεῖντι ποτὶ σμάνεσσι μέλισσαι*

⁷ *ἀνίκα δὴ καὶ σαῦρος ἐν αἵμασιαισὶ καθεύδει,
οὐδ' ἐπιτυμβίδιοι κορυδαλλίδες ἡλαίνονται.*

⁸ *ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἄῃται·
ἀ δ' ἐμὰ οὐ σιγῇ στέρνων ἐντοσθεν ἀνία.*

—"here be oak trees, and here the galingale,
and sweetly here hum the bees about the hives."
And the lines

"But, propt on beds of amaranth and moly,
How sweet
To watch the emerald-colour'd water falling
Thro' many a wov'n acanthus-wreath divine!"

have been compared with Id. vii. 132: "There
we reclined on deep beds of fragrant lentisk,
lowly strown, and rejoicing we lay in new stript
leaves of the vine . . . while close at hand the
sacred water from the nymphs' own cave welled
forth with murmurs musical"—

*ἐν τε βαθείαις
ἀδείας σχοίνοιο χαμεννίσιν ἐκλίνθημες
ἐν τε νεοτμάτοισι γεγαθότες οἶναρέοισι.
. τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ
Νυμφᾶν ἐξ ἀντροιο κατειβόμενον κελάρυζε.*

In 'Love and Duty,' 56,

"The slow sweet hours that bring us all things
good"

are the "beloved Hours" that brought back
Adonis to Cypris, Id. xv. 104: "Tardiest of the
Immortals are the beloved Hours, but dear and
desired they come, for always, to all mortals,

they bring some gift with them—"*

βάρδισται μακάρων ὦραι φίλοι, ἀλλὰ ποθεῖναι
έρχονται πάντεσσι βροτοῖς αἰεὶ τι φορεῖσαι.

The same fancy is found in 'The Gardener's Daughter':

"The drowsy hours, dispensers of all good."

The simile in 'The Palace of Art,' 87,

"And one, an English home—gray twilight pour'd
On dewy pastures, dewy trees,
Softer than sleep,"

is often called an echo of Virgil, Ecl. vii. 45, "somno mollior herba;" but it may have come directly from Theocritus, v. 51, "fleeces more soft than sleep"—ὑπνω μαλακώτερα—or xv. 125, "the purple coverlet strewn above, more soft than sleep." Compare also Shelley's 'Arethusa,' 15, "murmurs as soft as sleep."

The passage in 'The Princess,' iii. 88:

"'The crane,' I said, 'may chatter of the crane,'¹⁰
The dove may murmur of the dove, but I
An eagle clang an eagle to the sphere,'"

* Compare Homer's πολυγηθές ὦραι, Il. xxi. 450, the ὦραι αἱ πάντα φέρουσι of Heraclitus, fr. 34 Byw., the first of Mrs. Browning's 'Sonnets from the Portuguese,' and Shakespeare's "Time is the nurse and breeder of all good," Two Gentlemen of Verona, iii. 1. 243.

¹⁰ Cp. Isaiah, xxxviii. 14, "Like a crane, or a swallow, so did I chatter; I did mourn as a dove," etc.; Livy, i. 34. 8, "aquila cum magno clangore volitans."

may be compared with Id. ix. 31, "Cicala to cicala is dear, and ant to ant, and hawks to hawks, but to me the Muse and song"—

τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,
ἱρηκες δ' ἱρηξιν, ἐμὲν δ' ἡ Μοῖσα καὶ ᾠδή.

The "laborious orient ivory" in the Prologue to 'The Princess' recalls the famous distaff of Id. xxviii. 8, "child of fair carven (or, rather, 'laborious') ivory"—*ἐλέφαντος πολυμόχθω*.¹¹ The phrase in 'Maud,' I. xviii. 4, "labour and the mattock-harden'd hand," is borrowed from Id. xvi. 32, "like one whose palms the spade has hardened"—

ὥσεί τις μακίλα τετυλωμένος ἐνδοθι χειρας.

The epithet in 'The Islet,' "a bevy of Eroses apple-cheek'd," is Theocritean: Id. xxvi. 1, "Agave of the apple cheeks"—*ἁ μαλοπάρανος Ἀγαύα*. And in 'Merlin and Vivien,' 328, the charm that was wrought

"Of *woven paces* and of *waving hands*"

recalls the dancing of the Spartan maidens—*ποσσί περιπλέκτοισι*—Id. xviii. 8.

The curious simile in 'The Marriage of Geraint,' 74,

¹¹ Contrast the "unlaborious earth" of the ode 'To Virgil.'

“And bared the knotted column of his throat,
 The massive square of his heroic breast,
 And arms on which the standing muscle sloped,
 As slopes a wild brook o’er a little stone,
 Running too vehemently to break upon it,”

may have been adapted from the description of Amycus, Id. xxii. 46: “and his mighty breast and his broad back were domed with iron flesh, like some huge statue of hammered iron. The muscles on his brawny arms, close by the shoulder, stood out like rounded rocks, that the winter torrent has rolled, and worn smooth, in the great swirling stream”—

*στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺν νῶτον
 σαρκὶ σιδηρεΐῃ, σφυρήλατος οἷα κολοσσός.
 ἐν δὲ μύες στερεοῖσι βραχίουσιν ἄκρον ὑπ' ὤμων
 ἔστασαν ἥντε πέτροι ὁλοίτροχοι, οὔστε κυλίνδων
 χεϊμάρρους ποταμὸς μεγάλαις περιέξεσε δίναις.*

The “small sweet Idyl” which comes in toward the close of ‘The Princess’ is adapted and developed from the appeal of the Cyclops to the sea-nymph Galatea, Theocr. Id. xi. Compare the outline of Tennyson’s poem,

“Come down, O maid, from yonder mountain
 height:

What pleasure lives in height

For Love is of the valley, come thou down

And find him;

. and leave
 The monstrous ledges there to slope . . .
 but come; for all the vales
 Await thee;" etc.,

with Id. xi. 42 ff.¹² "Nay, come thou to me, and thou shalt lack nothing that now thou hast. Leave the grey sea to roll against the land; more sweetly, in this cavern, shalt thou fleet the night with me! Thereby the laurels grow, and there the slender cypresses, there is the ivy dun, and the sweet clustered grapes," etc. Compare, also, Virgil's imitation, Ecl. ix. 39-43.

On the last four verses,

"Sweeter thy voice, but every sound is sweet;
 Myriads of rivulets hurrying thro' the lawn,
 The moan of doves in immemorial elms,
 And murmuring of innumerable bees,"

Mr. Stedman has remarked¹³ that they are curiously imitated from the musical passage in Id. i. 7,

ἄδιον, ὦ ποιμήν, τὸ τεδν μέλος ἢ τὸ καταχῆς
 τῆν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ

—"Sweeter, O shepherd, is thy song than the

¹² ἀλλ' ἀφίκεν τὸ ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον·
 τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὄρεχθεῖν·
 ἄδιον ἐν τῶντρῳ παρ' ἐμὴν τὰν νύκτα διαξεῖς.
 ἐντὶ δάφναι τῆνεϊ, ἐντὶ ῥαδιναὶ κυπάρισσοι,
 ἔστι μέλας κισσός, ἔστ' ἄμπελος ἁ γλυνκύκαρπος.

¹³ Victorian Poets, p. 227.

music of yonder water that is poured from the high face of the rock," combined with the alliterative line which mimics the murmuring of bees, *Id.* v. 46:

ὦδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι

—"and sweetly here hum the bees about the hives." In another passage of Theocritus, vii. 141, the moaning dove and the bees are mentioned together: "the ring-dove moaned (*ἔστεινε τρυγῶν*), the yellow bees were flitting about the springs."

It is doubtless safe to assume the general influence of Theocritus upon this passage, but some of the details remind one rather of his great Roman disciple. Virgil, also, has a song, *Ecl.* v. 84, sweeter than the sound of "the streams that run down among the rocky glens"—

"saxosas inter decurrunt flumina valles."

In the picture of rural peace and happiness, *Ecl.* i. 59,

"nec gemere aeria cessabit turtur ab ulmo,"

we have a very close parallel to

"The moan of doves in immemorial elms,"

and only three lines earlier we have Virgil's own

alliterative line which mimics the murmuring of bees,

“saepe levi somnum suadebit inire susurro.”

Even the

“Myriads of rivulets hurrying thro’ the lawn”

may be compared with the tiny stream of G. iv. 19,

“tenuis fugiens per gramina rivus.”



IV.

TENNYSON AND QUINTUS SMYRNAEUS.

Tennyson's poem 'The Death of Oenone' was dedicated to his friend Professor Jowett as

"a Grecian tale re-told,
Which, cast in later Grecian mould,
Quintus Calaber
Somewhat lazily handled of old,"

that is, as a story based upon the tenth book of Quintus Smyrnaeus.

This late Greek poet is usually called Quintus Smyrnaeus because of his statement (xii. 310) that he once lived at Smyrna; the name Quintus Calaber is due to the fact that his poems were discovered in Calabria, in 1450. He wrote a sequel to the Iliad in fourteen books, carrying it down to the capture of Troy. The date of his life is uncertain; probably he lived in the fourth or fifth century of our era.

The point of the criticism "somewhat lazily handled" is not very obvious; the judgment of Sainte-Beuve seems fairer, "*L'épisode d'Oenone s'élève et se détache par une beauté de premier ordre; cette peinture vaudrait seule à l'auteur un*

rang incontestable parmi les vrais poètes.” Moreover, the Greek poem has supplied, or suggested, almost all the details of the English story,¹ a fact which is worth remembering in view of Tennyson’s own opinion that his new ‘Oenone’ was “even more strictly classical in form and language than the old” (Memoir, ii. 386).

The wounding of Paris by a poisoned arrow is recorded by Quintus, x. 240. Knowing that he might be healed by Oenone’s hands (261), he came to her, all unwilling (264), and fell at her feet (272). Then we have his appeal for pity (284 ff.):

“O honored wife, hate me not in my distress because I once left thee widowed in thy halls, against my will. It was Fate that no man avoids that took me to Helen; would that I had lost my life in thine arms before sharing her bed. But come, by the gods who dwell in heaven, by thy bed and thy wedded love, entertain a kindly

¹ The author of the Memoir is wrong in calling ‘The Death of Oenone’ one of “those classical subjects from mythology and legend, which had been before but imperfectly treated, or of which the stories were slight” (ii. 13). In Sir Alfred Lyall’s book on Tennyson (1902) we are told that “the story is taken from a short passage in a late Greek writer (Apollodorus).”

spirit, and turn away my sore distress, placing upon my deadly wound drugs which will save me, which are fated to put away grief from my soul, if thou wilt have it so; for it rests with thy heart, whether thou thinkest to save me from death of evil name or no. Nay, show pity straightway, and heal the force of the arrows of swift death, while my strength and my limbs are still in their bloom; and though thou rememberest thy deadly jealousy, yet leave me not to die beneath the hand of a cruel destiny, fallen before thy feet. Thou wilt be doing what is displeasing to the Litai,² who are themselves daughters of Zeus the loud thunderer, and in their anger at the relentless set on to pursue them the woful Erinnys and her wrath. Nay, do thou, lady, quickly ward off my evil fate, even though I did thee a wrong in my folly"—

ὦ γύναι αἰδοίη, μὴ δὴ νῦ με τειρόμενόν περ
ἐχθήρης, ἐπεὶ ἄρ σε πάρος λίπον ἐν μεγάροισι
χῆρην, οὐκ ἐθέλων περ· ἄγον δέ με Κῆρες ἄφυκτοι
εἰς Ἑλένην, ἧς εἶθε πάρος λεχέσσει μιγῆναι
σῆσιν ἐν ἀγκοίνῃσι θανῶν ἀπὸ θυμὸν ὄλεσσα.
ἀλλ' ἄγε, πρὸς τε θεῶν, οἳ τ' οὐρανὸν ἀμφινέμονται,
πρὸς τε τεῶν λεχέων καὶ κουριδῆς φιλότῃτος,
ἥπιον ἐνθεο θυμὸν, ἄχος δ' ἄλεγεινὸν ἀλαλκε
φάρμακ' ἀλεξήσοντα καθ' ἑλκεος οὐλομένοιο
θεῖσα, τά μοι μεμόρηται ἀπωσέμεν ἄλγεα θυμοῦ,

² Compare Homer, Il. ix. 510.

ἦν ἐθέλης • σῆσιν γὰρ ἐπὶ φρεσίν, εἰ τε σαῶσαι
 μήδεαι ἐκ θανάτοιο δυσηχέος, εἰ τε καὶ οὐκί •
 ἀλλ' ἐλέαιρε τάχιστα καὶ ὠκυπόρων σθένος ἰῶν
 ἐξάκεσ', ἕως μοι ἔτ' ἀμφὶ μένος καὶ γνῖα τέθηλε •
 μηδὲ τί με ζήλοιο λυγροῦ μεμνημένη ἔμπης
 καλλείψης θανέεσθαι ἀμειλίκτῳ ὑπὸ πόντῳ
 παρ ποσὶ σοῖσι πεσόντα • Διτῆς δ' ἀποθήμια ῥέξεις,
 αἱ ῥα καὶ αὐταὶ Ζηνὸς ἐριγδούποιο θυγατρὲς
 εἰσί, καὶ ἀνθρώποισιν ὑπερφιάλοις κοτέουσai
 ἐξόπιθε στονόεσσαν ἐπιθύνουσιν Ἑριννὺν
 καὶ χόλον • ἀλλὰ σύ, πόντα, κακὰς ἀπὸ κῆρας ἔρυκε
 ἔσσυμένως, εἰ καὶ τι παρήλιτον ἀφραδίῃσιν.

In Tennyson's version the wounded warrior,
 "struck by a poison'd arrow in the fight," makes
 his painful way up the mountain-side, and moans

"Oenone, my Oenone, while we dwelt
 Together in this valley—happy then—
 Too happy had I died within thine arms,
 Before the feud of Gods had marr'd our peace,
 And sunder'd each from each. I am dying now
 Pierced by a poison'd dart. Save me. Thou
 knowest,
 Taught by some God, whatever herb or balm
 May clear the blood from poison^a
 My life and death are in thy hand. The Gods
 Avenge on stony hearts a fruitless prayer
 For pity. Let me owe my life to thee.
 I wrought thee bitter wrong, but thou forgive,
 Forget it. Man is but the slave of Fate.
 Oenone, by thy love which once was mine,
 Help, heal me."

^a Cp. Ovid, Her. v. 147-8.

In the Greek story Paris is repulsed with scorn. He turns back toward the city, but dies on the mountain (362). "And round about him the Nymphs wailed aloud, for they still remembered in their hearts the words that of old he spake to their company, even from childhood. And with them the swift herdsmen made moan, grieving in their hearts"—

*ἀμφὶ δέ μιν Νύμφαι μέγ' ἐκώκνον, οὔνεκ' ἄρ' αὐτοῦ
εἰσέτι πον μέμνηντο κατὰ φρένας, ὅσσα πάροιθεν
ἔξετι νηπιάχοιο συναγρομένης ὀάριζε.*

In the English version his appeal is refused, and he turns away and disappears,

"But, ere the mountain rolls into the plain,
Fell headlong dead."⁴

⁴Mr. Stopford Brooke has accused Tennyson of changing the ancient story—changing it for the worse: "It is too improbable that Paris should walk up Ida to call for Oenone, considering where and how he was wounded; or stagger down the hill from her" (Tennyson: His Art and Relation to Modern Life, p. 142). And he protests against the "husband and wife and widow business" of the English poem, because, he insists, the union of Paris and Oenone was not a marriage nor anything that resembled it. But in both of these points Tennyson has merely followed his Greek model. Cp. A. Lang, 'Helen of Troy,' v. 68. Sir Alfred Lyall (1902) sees in Tennyson's treatment of Paris

The shepherds find his body,

"And then, remembering the gay playmate rear'd
Among them, and forgetful of the man,
Whose crime had half unpeopled Ilion, these
All that day long labour'd, hewing the pines,
And built their shepherd-prince a funeral pile;
And, while the star of eve was drawing light
From the dead sun, kindled the pyre, and all
Stood round it, hush'd, or calling on his name."

The building of the funeral pile for "their shepherd-prince" is recorded a hundred lines later in the Greek poem (460-3): "for the shepherds assembled from various parts of the mountain, and made a great pile of wood, doing their last sad service for him who was at once their comrade and their prince, wailing exceeding loud as they stood around"—

οὐνεκ' ἄρ' αὐτῷ

μηλονόμοι ξυνιόντες ἀπ' οὐρεος ἄλλοθεν ἄλλοι
ἔλην θεσπεσίην παρενήνεον ἥρα φέροντες
ὑστατίην καὶ πένθος ὁμῶς ἐτάρψα καὶ ἄνακτι,
κλαίοντες μάλα πολλὰ περισταδόν.

In the Greek poem Oenone rushes down at nightfall from her mountain dwelling, no longer fearing the shaggy beasts that cross her path

a "propensity to enforce grave moral lessons;" but it is hardly necessary to insist upon this in "a Grecian tale re-told."

(450). She comes to the pyre on which the body of Paris is laid, "and the mighty fire still enfolded it" (*ἄμφεχεν*, 460). "But she, when she saw him plainly, uttered no wail over him, for all her grief; but muffling up her comely face with her mantle she sprang quickly upon the pyre, and stirred great groaning among them, and was burned clasping her husband" (464 ff.)—

ἀλλὰ καλυψαμένη περὶ φάρεϊ καλὰ πρόσωπα
αἶψα πυρῇ ἐνέπαλτο· γόον δ' ἄρα πουλὸν ὄρινε·
καίετο δ' ἄμφι πόσει.⁵

In Tennyson's version she paces slowly down in the darkness:

"She waked a bird of prey that scream'd and past;
She roused a snake that hissing writhed away;
A panther sprang across her path, she heard
The shriek of some lost life among the pines,
But when she gain'd the broader vale, and saw
The ring of faces redden'd by the flames
Enfolding that dark body which had lain
Of old in her embrace, paused
And muffling up her comely head, and crying
'Husband!' she leapt upon the funeral pile,
And mixt herself with *him* and past in fire."

⁵ Professor Arthur Palmer overlooked this passage in his note on Ovid, *Her.* v. 156: "He (sc. Tennyson), however, defrauds Evadne of her unique place in mythology by making Oenone leap on to the burning pyre of Paris." Quintus himself mentions the death of Evadne a few lines later (481).

V.

ALLUSIONS AND PARALLELS TO VARIOUS GREEK AUTHORS:

THEOGNIS, AESCHYLUS, SOPHOCLES, EURIPIDES,
EMPEDOCLES, PLATO, CALLIMACHUS, MOSCHUS,
PLUTARCH, ARRIAN.

The passage in Tennyson's tragedy, 'The Cup,'
ii. 287:

"Did not some old Greek
Say death was the chief good?"

perhaps refers to the famous passage of Theognis,
425-8:

Πάντων μὲν μὴ φῦναι ἐπιχθονίοισιν ἄριστον
μηδ' εἰσεῖν ἀνγὰς ὀξέος ἡελίου,
φύντα δ' ὅπως ὤκιστα πύλας Ἀΐδαο περῆσαι
καὶ κεῖσθαι πολλὰν γῆν ἐπιεσσάμενον—

"It is best of all things for the children of men
not to be born, nor to see the rays of the keen
sunlight; but if born, to pass as soon as may be
the gates of Hades, and to lie beneath a covering
of much earth" (S. H. Butcher). Compare
Herod. i. 31; Bacchyl. fr. 3; Soph. Oed. Col.
1225; Eurip. fr. 452.; Cic. T. D. i. 48, 114.

The passage in the 'Morte d'Arthur,' 220,

"And looking wistfully with wide blue eyes
As in a picture,"

seems to be a reminiscence of Aeschylus, Agam. 240, "she smote each of the sacrificing priests with a piteous glance from her eye, fair as in a picture, longing to speak to them"—

πρέπουσά θ' ὡς ἐν γραφαῖς, προσεννέπειν
θέλουσα.

The passage in 'Oenone,' 260,

"Talk with the wild Cassandra, for she says
A fire dances before her," etc.,

has its warrant in the cry of Cassandra, Agam. 1256,

παπαῖ, οἷον τὸ πῦρ ἐπέρχεται τόδε

—"Ah me, how the fire comes upon me here!"

The lines in 'Demeter and Persephone':

"Those gray heads,

What meant they by their 'Fate beyond the Fates'
But *younger kindlier Gods to bear us down*,
As we bore down the Gods before us?"

may be compared with the words of the Erinnyes, Eumen. 778, and 808,

Ἴδὲ θεοὶ νεώτεροι, παλαιοὺς νόμους
καθιππάσασθε κακὰ χερῶν εἵλεσθέ μου—

"Ah! ah! ye younger Gods!

Ye have ridden down the laws of ancient days,
And robbed me of my prey" (E. H. Plumptre).

Compare, also, Eumen. 150, 837; Prom. 149; etc.

The line in 'In Memoriam,' lxx:

"In shadowy thoroughfares of thought,"
may be an echo of the famous line of Sophocles,
O. T. 67,

πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις

—" (know that I have) gone many ways in wanderings of thought." Compare Milton's fine line,
P. L. ii. 148,

"Those thoughts that wander through eternity."

The plight of 'Harold,' torn between two duties—his oath and the claims of his country—reminds one of the plight of Antigone, wavering between her duty to her brother and obedience to her king. Before writing this play Tennyson "refreshed his mind with the dramas of Aeschylus and Sophocles" (Memoir, ii. 188).

The passage in 'The Coming of Arthur,' 58:

"Then he drave
The heathen; after, slew the beast, and fell'd
The forest, letting in the sun,"

has been called "thoroughly Euripidean both in style and substance." "It was the special mission of Heracles, ἐξημερῶσαι γαῖαν,¹ to civilize the

¹ Herc. Fur. 20.

land, and the record of Arthur's exploits recalls more than one of the labors of Heracles." And in 'Guinevere,' 509 ff.,

"I hold that man the worst of public foes," etc., one of the editors has noticed a "rather rhetorical and sententious character, which recalls the style of the Greek dramatists, especially Euripides."

The description in 'Tithonus,' 8,

"A white-hair'd shadow roaming like a dream," may be compared with the description of the aged Oedipus, Phoen. 1543,

πολὺν αἰθέρος ἀφανὲς εἰδῶλον ἧ
νέκυν ἐνερθεν ἧ
πτανὸν δνειρον—

"A white-haired shape, like a phantom that fades
On the sight, or a ghost from the underworld shades,
Or a dream that hath wings" (A. S. Way);
or with Herc. Fur. 110,

"Like some hoar swan I come—a voice, no more,
Like to a night-dream's phantom show."

The vision in 'Lucretius,' 60,

"Then, then, from utter gloom stood out the
breasts,

The breasts of Helen, and hoveringly a sword
Now over and now under, now direct,
Pointed itself to pierce, but sank down shamed
At all that beauty,"

recalls the attempt of Menelaus to kill the faithless Helen, *Androm.* 629,

*ἀλλ' ὥς ἐσεῖδες μαστόν, ἐκβαλὼν ξίφος
φίλημ' ἐδέξω, προδότιν αἰκάλλων κύνα,
ἥσσω πεφυκὼς Κύπριδος—*

“Thou saw'st her bosom, didst let fall the sword,
Didst kiss her, that bold traitress, fondling her,
By Kypris overborne.”

Compare also the account in Quintus Smyrnaeus, xiii. 390-4: Aphrodite struck the sword from his hand, “and no longer had he the heart, when he beheld her radiant beauty, to thrust the sword against her throat”—

*οὐδ' ἄρ' ἔτ' ἔτλη
κάλλος ἰδὼν ἀρίδηλον ἐπὶ ξίφος ἀνχένη κύρσαι.*

The allusion in ‘*Lucretius*,’ 93:

“as the great Sicilian called
Calliope to grace his golden verse—
Ay, and this Kypris also—”

is to Empedocles, whose greatness is extolled by *Lucretius*, i. 716-33.² His invocation of Calliope is known from a fragment (131, 3 Diels): “now again, O Calliope, stand by me at my prayer,

² The ‘*Cambridge Tennyson*’ (Cambridge, Mass.) explains that the “great Sicilian” is Theocritus.

while I utter a noble discourse about the blessed gods"—

εὐχομένῳ νῦν αὐτε παρίστασο, Καλλιόπεια,
ἅμφ'ι θεῶν μακάρων ἀγαθὸν λόγον ἐμφαίνοντι.

His invocation of Kypris is hard to find; perhaps it is inferred from the importance of the principle of Love in his cosmology, or from his statement (128, 3 D) that in the Golden Age men worshipped no deity but "Kypris the Queen" (Κύπρις βασίλεια).

In 'The Princess,' ii. 144, Homer, *Plato* and Verulam are mentioned as the noblest types of man; and the "two godlike faces" of 'The Palace of Art,' 162, are "*Plato* the wise, and large-brow'd Verulam."

The "Uranian Venus" of 'The Princess,' i. 239, comes from Plato's Symposium, 180; and in the same poem, iii. 284, we have an allusion to the same dialogue, 201 ff., where Diotima, the prophetess of Mantinea, is reported as teaching Socrates many things about the art and mystery of love. The passage in the later of the two poems entitled 'The Sisters,' 128,

"a man's ideal
Is high in Heaven, and lodged with Plato's God,
Not findable here,"

may be compared with the statements of the Republic, 509 D, that the Idea of the Good—

which Plato seems to identify with the supreme Deity—rules in the heavenly region, and 472-3, that the ideal is a standard only which can never be perfectly realized. The motto of ‘The Dawn,’ “You are but children,” is the remark made by the Egyptian priest to Solon in the famous conversation which is recorded in the *Timaeus*, 22 B: “O Solon, Solon, you Hellenes are never anything but children, and there is not an old man among you”—ὦ Σόλων, Σόλων, Ἕλληνες ἀεὶ παῖδες ἐστε, γέρων δὲ Ἕλλην οὐκ ἔστιν.

The passage in ‘*Lucretius*,’ 146,

“Whether I mean this day to end myself,
Or lend an ear to Plato where he says,
That men like soldiers may not quit the post
Allotted by the Gods,”

alludes to the *Phaedo*, 62 B: “There is a doctrine whispered in secret, that we men are on a sort of garrison duty, and that one should not free himself from it or run away”—ὥς ἔν τινι φρουρᾷ ἐσμὲν οἱ ἄνθρωποι καὶ οὐ δεῖ δὴ ἑαυτὸν ἐκ ταύτης λύειν οὐδ’ ἀποδιδράσκειν. Recent editors are inclined to make ἔν τινι φρουρᾷ mean “in prison” or “in ward,” but Tennyson’s interpretation—which was Schleiermacher’s—may be right. Compare also *Cic. C. M.* xx. 73; *Somn. Scip.* iii. 7; *T. D.* i. 30, 74; *Spenser, F. Q.* i. 9. 41.

The passage in 'De Profundis,'

"who wailest being born
And banish'd into mystery, and the pain
Of this *divisible-indivisible* world," etc.,

recalls Plato's account of the creation, *Timaeus*, 35 A: God took of the same and the other, of the divisible and the indivisible, of the finite and infinite, and made a third and intermediate kind of essence, and out of the three combined created the soul of the world. This is Jowett's summary, which Tennyson doubtless knew: in 1871 he received "Mr. Jowett's four volumes of *Plato*" from the translator (*Memoir*, ii. 103). And the lines which follow:

"our mortal veil
And shatter'd phantom of that infinite One,
Who made thee unconceivably Thyself
Out of His whole World-self and all in all,"

seem to contain the old Pythagorean doctrine that the soul of each man is a portion of the great world-soul (*Cic. C. M.* xxi. 78). Compare the statement in the *Timaeus*, 41 D, that the human soul is made of the same elements as the soul of the universe. The forty-fourth canto of 'In Memoriam' recalls the Platonic notion of the recollection of a previous existence, *Meno*, 81 A ff.; *Phaedo*, 73 A ff.; see also the first of the 'Early Sonnets'; 'The Two Voices,' 355; 'The

Ancient Sage,' 220. And in 'Lancelot and Elaine,' 447,

"and in me there dwells
No greatness, save it be some far-off touch
Of greatness to know well I am not great,"

one critic has found the sentiment of Apol. 23 B, "he is the wisest, who like Socrates knows that his wisdom is in truth worth nothing"— σοφώτατός ἐστιν, ὅστις ὥσπερ Σωκράτης ἔγνωκεν ὅτι οὐδενὸς ἀξιός ἐστι τῇ ἀληθείᾳ πρὸς σοφίαν.

The line in 'Oenone,' 24,

"For now the noonday quiet holds the hill,"
may be a translation of Callimachus, Hymn. v. 72,
μεσαμβρινὰ δ' εἶχ' ὁρος ἀσυχία.

Compare Gray's 'Elegy,' 6,

"And all the air a solemn stillness holds."

This same passage of Callimachus is followed in Tennyson's 'Tiresias,' for the scene and cause of the prophet's blinding. The youthful Tiresias, roaming in the breathless noonday on the Heliconian ridge, is driven by heat and thirst to seek the shade. He comes upon Pallas Athene at her bath, and innocently sees what mortals may not behold. Thereupon the angry goddess announces that henceforth he shall be blind.

The picture in 'The Palace of Art,' 117:

"Or sweet Europa's mantle blew unclasp'd,
From off her shoulder backward borne:
From one hand droop'd a crocus: one hand grasp'd
The mild bull's golden horn,"

may have been suggested by the picture in Moschus, ii. 125:³ "Meanwhile Europa, riding on the back of the divine bull, with one hand clasped the beast's great horn, and with the other caught up the purple fold of her garment, lest it might trail and be wet in the hoar sea's infinite spray. And her deep robe was swelled out by the winds, like the sail of a ship, and lightly still did waft the maiden onward."⁴ The simile in 'The Princess,' iv. 36:

"Dear as remember'd kisses after death,"

may be derived from the Lament for Bion, Moschus, iii. 68:⁵ "But Cypris loves thee far more

³ ἢ δ' ἄρ' ἐφεζομένη Ζηνὸς βοέοις ἐπὶ νώτοις
τῇ μὲν ἔχεν ταύρου δολιχὸν κέρασ, ἐν χερὶ δ' ἄλλη
εἶρνε πορφυρέην κόλπου πτύχα, ὅφρα κε μή μιν
δεύοι ἐφελκόμενον πολιῆς ἀλδς ἄσπετον ὕδωρ.
κολπῶθη δ' ἀνέμοισι πέπλος βαθὺς Εὐρωπείης,
ἰστίον οἶά τε νηός, ἐλαφρίζεσκε δὲ κόρυνη.

⁴ The translations of Moschus in this section are borrowed from the version by Mr. Andrew Lang.

⁵ ἂ Κύπρις φιλέει σε πολὺ πλέον ἢ τὸ φίλαμα,
τὸ πρῶαν τὸν Ἀδωνιν ἀποθνάσκοντα φίλασεν.

than the kiss wherewith she kissed the dying Adonis." The lines in the 'Choric Song':

"Hateful is the dark-blue sky,
Vaulted o'er the dark-blue sea," etc.,

and

"How sweet it were, hearing the downward
stream,
With half-shut eyes ever to seem
Falling asleep in a half-dream!"

have been compared with the closing lines of the fifth idyl of Moschus:⁶ "Surely an evil life lives the fisherman, whose home is his ship, and his labours are in the sea . . . Nay, sweet to me is sleep beneath the broad-leaved plane-tree;⁷ let me love to listen to the murmur of the brook hard by, soothing, not troubling the husbandman with its sound."

The story on which Tennyson's tragedy 'The Cup' is based comes from Plutarch, *De Mulier. Virt.* 257-8. It first commended itself to him in a paragraph of Lecky's *History of European*

⁶ ἡ κακὸν ὁ γριπεὺς ζῶει βίον, ᾧ δόμος ἂ νᾶς,
καὶ πόνος ἐντὶ θάλασσα, καὶ ἰχθὺς ἂ πλάνος ἄγρα.
αὐτὰρ ἐμοὶ γλυκὺς ὕπνος ὑπὸ πλατάνῳ βαθυφύλλῳ,
καὶ παγᾶς φιλέοιμι τὸν ἐγγύθεν ἄχον ἀκούειν,
ἃ τέρπει φοφέοισα τὸν ἄγριον, οὐχὶ ταρασσει.

⁷ ὑπὸ πλατάνῳ βαθυφύλλῳ. Compare 'The Princess,'
iii. 159, "the thick-leaved platans of the vale."

Morals (Memoir, ii. 256). The allusion to the "Memmian naphtha-pits" in the early sonnet 'Alexander' may be due to Plutarch's life of Alexander, xxxv. The story in this sonnet of the hero led by two serpents to the Ammonian Oasis is reported by Arrian, *Alex. Anab.* iii. 3. The epithet in 'Lucretius,' 54, "the mulberry-faced Dictator," is probably derived from a passage in Plutarch's *Life of Sulla*, ii: "the complexion of his face, in which white was mixed with rough blotches of fiery red . . . and in allusion to it one of the scurrilous jesters at Athens made the verse upon him,

'Sylla is a mulberry sprinkled o'er with meal' "

(A. H. Clough).

VI.

TENNYSON AND LUCRETIVS.

In 'Lucretius' we have a picture of the great Roman poet which was at once recognized as being "not merely a picture, but a portrait also."¹ In the short space of 280 lines the author has contrived to "assimilate the essence of Lucretius as a thinker and as a poet," and even the little that has been gleaned, or guessed, about the circumstances of the ancient writer's life has been deftly gathered into the poem.

Tennyson follows the tradition that Lucretius was driven mad by a love-potion, which was given to him by his wife Lucilia, and perished by his own hand.² The mention of "the Common-

¹ This poem has been discussed in two excellent essays: by Professor Jebb, in *Macmillan's Magazine*, xviii. 97, and by Miss Katharine Allen, in *Poet Lore*, xi. 529.

² Cf. Lyly, *Euphues and his England*, ed. Bond, p. 47: "*Lucilia* ministring an amorous potion unto her husband *Lucretius*, procured his death, whose life she onely desired." This tradition is perhaps derived from St. Jerome's additions to the Eusebian Chronicle (under B. C. 94): "T. Lucretius poeta . . . amatorio

wealth, which breaks as I am breaking now" (241) reminds us that the closing years of Lucretius' life were virtually the last years of the Roman Republic. He had lived through the awful days of Sulla's proscription, and "the mulberry-faced Dictator's orgies" were still fresh in the minds of men. Hence his terrible dream (47 ff.),

"I thought that all the blood by Sylla shed
Came driving rainlike down again on earth," etc.

The prayer to Venus (82-84) to send peace upon the land, and check

"the lust of blood
That makes a steaming slaughter-house of Rome,"

is taken from the beginning of the Latin poem, i. 29: "Cause meanwhile the savage works of war to be lulled to rest throughout all seas and

poculo in furorem versus . . . propria se manu interfecit," combined with a statement commonly attributed to him (ed. Migne, xi. 267): "*Livia virum suum interfecit, quem nimis odit; Lucillia suum, quem nimis amavit. Illa sponte miscuit aconitum, haec decepta furorem propinavit pro amoris poculo.*" Apart from this there seems to be no ancient authority for the name, or the existence, of the poet's wife. See also Chaucer, 'Wife of Bath's Prologue,' 752; T. R. Lounsbury, *Studies in Chaucer*, ii. 369.

lands.”³ For Lucretius was writing “in his country’s day of trouble” (*patriai tempore iniquo*).

The form of his great work is alluded to at the beginning of the English poem: “the rise and long roll of the Hexameter”; its obvious incompleteness is referred to in the words (103),

“if I go *my* work is left
Unfinish’d—if I go;”

and the fact of its dedication to Memmius is given in line 119,

“and meant
Surely to lead my Memmius in a train
Of flowery clauses onward to the proof,” etc.

With the “train of flowery clauses” compare the various passages in the Latin poem in which Lucretius expresses his joy and glory in his art,⁴ and the statements in Tennyson’s poem that his sole “bliss in being” had been in

“shutting reasons up in rhythm,
Or Heliconian honey in living words,
To make a truth less harsh;”⁵

³ The translations in this chapter are borrowed from the prose version of Lucretius by H. A. J. Munro.

⁴ i. 52, 142, 928; ii. 730; iii. 419; etc.

⁵ The figure comes from Lucretius, i. 936-47: compare Tasso, *G. L.* i. 3, ‘Queen Mary,’ i. 5,

“These princes are like children, must be
physick’d,
The bitter in the sweet.”

that the lays of his "rich procemion" shall outlast the deity of Venus; that until the end of the world his "golden work . . . shall stand."

The dream of the Hetairai that sprang up from the ground to torment him, the dream of "the breasts of Helen," and the vision of the Oread pursued by the lustful satyr, are in keeping with the tradition that the poet was maddened by a *love-potion*. The whole notion of these horrid visions seen in sickness is Lucretian: cp. i. 133; iv. 33.

The picture of the philosopher-poet pondering

"those three hundred scrolls
Left by the Teacher, whom he held divine,"

has its warrant in Lucretius, iv. 969, where the writer states that his constant task is to "investigate the nature of things, and consign it when discovered to writings in our native tongue." The "Teacher" is Epicurus, whose philosophy is described as "issuing from a godlike intellect," iii. 15; of whom his disciple could say, v. 8, "a god he was, a god"—"deus ille fuit, deus."

In the dream (36-43),

"for it seem'd
A void was made in Nature; all her bonds
Crack'd; and I saw the flaring atom-streams
And torrents of her myriad universe,

Ruining⁶ along the illimitable inane,
Fly on to clash together again, and make
Another and another frame of things
For ever,"

we have a scene which Lucretius himself had imagined, i. 1102: "lest after the winged fashion of flames the walls of the world should suddenly break up and fly abroad along the mighty void" (*magnum per inane*), etc. Compare also ii. 1148, v. 94, and the statement, i. 263, that "nature replenishes one thing out of another and does not suffer any thing to be begotten, before she has been recruited by the death of some other."

The words which follow (43-46),

"that was mine, my dream, I knew it—
Of and belonging to me, as the dog
With inward yelp and restless forefoot plies
His function of the woodland,"

recall Lucretius' statement, iv. 962 ff., that the dreams of men and beasts generally turn on what has chiefly occupied their waking thoughts; compare 991: "And often during soft repose the dogs of hunters do yet all at once throw about their legs and suddenly utter cries and repeatedly snuff the air with their nostrils, as though they

⁶ Cp. 'The Princess,' ii. 320; Milton, P. L. vi. 868; Shelley, *Alastor*, 327, "wave ruining on wave."

had found and were on the tracks of wild beasts.”⁷ Spenser, *F. Q.* iv. 5. 43, has “The things that day most minds, at night doe most appeare.”

When the sufferer asks (67-69),

“Is this thy vengeance, holy Venus, thine,
Because I would not one of thine own doves,
Not ev’n a rose, were offer’d to thee?”

we think of the statement of v. 1199, that it is no act of piety to offer prayer and sacrifice at the altars of the gods, and of the remarks upon the vanity of love, iv. 1058, ff.

The picture of the tranquil life of the gods (76-79),

“who, far aloof
From envy, hate and pity, and spite and scorn,
Live the great life which all our greatest fain
Would follow, center’d in eternal calm,”

reflects the statement of Lucretius, ii. 646: “For the nature of gods must ever in itself of necessity enjoy immortality together with supreme repose, far removed and withdrawn from our concerns; since exempt from every pain, exempt from all dangers, strong in its own resources, not wanting aught of us, it is neither gained by favours nor

⁷ Compare ‘Locksley Hall,’ “Like a dog, he hunts in dreams;” Herod. vii. 16; Aesch. *Eumen.* 131; Arist. *Hist. An.* iv. 10.

moved by anger." Compare, also, the praises of the "templa serena" "well fortified by the learning of the wise," ii. 7-8.

The words (80-81)

"Nay, if thou canst, O Goddess, like ourselves
Touch, and be touch'd,"

recall the statement of Lucretius, i. 304: "for nothing but body can touch and be touched"—

"tangere enim et tangi, nisi corpus, nulla potest
res."

The prayer to Venus (81-84),

"then would I cry to thee
To kiss thy Mavors, roll thy tender arms
Round him, and keep him from the lust of blood
That makes a steaming slaughter-house of Rome,"

repeats the famous picture of Mavors reclining in the lap of Venus, i. 33 ff.: "While then, lady, he is reposing on thy holy body, shed thyself about him and above, and pour from thy lips sweet discourse, asking, glorious dame, gentle peace for the Romans."

The Venus of lines 95-102,

"did I take
That popular name of thine to shadow forth
The all-generating powers and genial heat
Of Nature, when she strikes thro' the thick blood

Of cattle, and light is large,⁸ and lambs are glad
 Nosing the mother's udder, and the bird
 Makes his heart voice amid the blaze of flowers:
 Which things appear the work of mighty Gods,"

is the Venus of Lucretius' "rich proœmion":
 "Mother of the Aeneadae, darling of men and
 gods, increase-giving Venus, who beneath the
 gliding signs of heaven fillest with thy presence
 the ship-carrying sea, the corn-bearing lands,
 since through thee every kind of living things is
 conceived, rises up and beholds the light of the
 sun," etc. Compare also the picture of the
 springtime, i. 257: "through them (sc. the rains)
 cattle wearied with their load of fat lay their
 bodies down about the glad pastures and the white
 milky stream pours from the distended udders;
 through them a new brood with weakly limbs
 frisks and gambols over the soft grass, rapt in
 their young hearts with the pure new milk."

The picture of the dwelling-place of the gods
 (105-10),

"The lucid interspace of world and world,⁹
 Where never creeps a cloud, or moves a wind,
 Nor ever falls the least white star of snow,

⁸ Cp. 'Sea Dreams,' "drank the large air;" *Lucr.* v. 432, "lumine largo;" *iii.* 22; *Virg. Aen.* vi. 640.

⁹ Compare Cicero, *N. D.* i. 8, 18: "ex deorum concilio et ex Epicuri *intermundiis*"; *Div.* ii. 17, 40.

Nor ever lowest roll of thunder moans,
Nor sound of human sorrow mounts to mar
Their sacred everlasting calm,"

is a paraphrase of Lucretius, iii. 14 ff.: "the walls of the world part asunder, I see things in operation throughout the whole void: the divinity of the gods is revealed and their tranquil abodes ("sedesque quietae"¹⁰) which neither winds do shake nor clouds drench with rains, nor cold congealed by sharp frosts harms with hoary fall: an ever cloudless ether o'ercanopies them, and they laugh with light shed largely round. Nature too supplies all their wants and nothing ever impairs their peace of mind." Compare Tennyson's description of the island-valley of Avilion, and the other parallels quoted in Chap. i. (p. 12).

The statement of Lucretius' dutiful following of his master Epicurus (118),

"I prest my footsteps into his," etc.,

comes from iii. 3: "thee I follow, glory of the Greek race, and plant now my footsteps firmly

¹⁰ Compare the dwelling-place of the gods in 'Oenone':

"Rest in a happy place and *quiet seats*
Above the thunder."

The gods of the 'Choric Song' are not only "careless of mankind," but malicious also.

fixed in thy imprinted marks;" or v. 55: "while walking in his footsteps I follow out his reasonings," etc.

The sights which the sun looks upon in his daily course (137-43):

"And here he glances on an eye new-born,
And gets for greeting but a wail of pain;
And here he stays upon a freezing orb
That fain would gaze upon him to the last;
And here upon a yellow eyelid fall'n
And closed by those who mourn a friend in vain,
Not thankful that his troubles are no more,"

are all described in the Latin poem. Compare ii. 576, and v. 222, for the wail of the new-born babe; iii. 1077, and 1084, for the "evil lust of life," the "thirst for life" which possesses men even in old age, which prevents the old man from taking his departure "like a guest filled with life" (iii. 938), and makes him think it a hardship to die even after "life is well nigh dead" (iii. 1045). And in iii. 904 ff., we are taught the folly of wailing for ever over the friend whose death has brought him only rest and sleep.

The expression (160)

"The *phantom husks* of something foully done,"
and the language of (164-65)

"How should the mind, except it loved them, clasp
These *idols* to herself?"

reflect the doctrine of the idols or images ("simulacra"), iv. 30, which like small films constantly proceed from the surface of all things, and, to Epicurus or Lucretius, account for all that we see or fancy.

The passage (176-80),

"and how easily
The mountain there has cast his cloudy slough,
Now towering o'er him in serenest air,
A mountain o'er a mountain,—ay, and within
All hollow as the hopes and fears of men,"

is very Lucretian. Compare vi. 462, for the clouds carried by the winds to the highest summit of a mountain, and, as they become more dense, rising up from the top of the mountain into the ether; and vi. 124, for the cloud *hollowed* out by the whirling eddy of wind within it.

The proof referred to in the lines (192-4)

"A satyr, a satyr, see,
Follows; but him I proved impossible;
Twy-natured is no nature,"

is given in ii. 700 ff. Compare v. 878.

The sentiment of (208) "O ye Gods, I know you careless," is found more than once in Lucretius: v. 82 and vi. 58, "they who have been rightly taught that the gods lead a life without care" (*securum agere aevum*). Compare also ii. 646 ff., iii. 24, and Horace, Satires, i. 5. 101.

And the passage which follows (210-18) is wholly Lucretian:

“I thought I lived securely as yourselves—
No lewdness, narrowing envy, monkey-spite,
No madness of ambition, avarice, none:
No larger feast than under plane or pine”
With neighbours laid along the grass, to take
Only such cups as left us friendly-warm,
Affirming each his own philosophy—
Nothing to mar the sober majesties
Of settled, sweet, Epicurean life.”

In iii. 59, “avarice and the blind lust of honours” are mentioned among the chief evils of man’s life. Compare ii. 20: “Therefore we see that for the body’s nature few things are needed at all, such and such only as take away pain;” ii. 29: “they spread themselves in groups on the soft grass (*“inter se prostrati in gramine molli”*) beside a stream of water under the boughs of a high tree and at no great cost pleasantly refresh their bodies,” etc.; v. 1116: “But were a man to order his life by the rules of true reason, a frugal subsistence joined to a contented mind is for him great riches.” The “settled, sweet, Epicurean life” is the “*dulcis vita stabilisque*” of Lucretius, iii. 66.

¹¹ Cp. Hor. Od. ii. 11. 13.

The passage (243 ff.)

"Let her, that is the womb and tomb of all,
Great Nature, take, and forcing far apart
Those blind beginnings that have made me man,"

is adapted from what Lucretius says of the earth, v. 258: "and since beyond a doubt earth the universal mother is found at the same time to be the general tomb of things": ii. 999, "That also which before was from the earth, passes back into the earth." Compare *Romeo and Juliet*, ii. 3. 9, "The earth, that's Nature's mother, is her tomb;" Milton, *P. L.* ii. 911, "The womb of Nature and perhaps her grave"; also Xenophanes, fr. 11 (8) B. The "blind beginnings" are the "primordia caeca" of *Lucr.* i. 1110; the "corpora caeca" of i. 328.

The form of the proud boast (249-63)

"But till this cosmic order everywhere
Shatter'd into one earthquake in one day
Cracks all to pieces
My golden work
Shall stand,"

is perhaps due to Ovid's fine compliment, *Am.* i. 15. 23:

"Carmina sublimis tunc sunt peritura Lucreti,
exitio terras cum dabit una dies."

Both passages refer to Lucretius, v. 94: "three such wondrous textures (sc. seas, lands and

heavens) *a single day shall give over to destruction*; and the mass and fabric of the world upheld for many years shall tumble to ruin"—

"una dies dabit exitio, multosque per annos
sustentata ruet moles et machina mundi."

Compare, also, v. 105: "it well may be that the reality itself will bring credit to my words, and that you will see earthquakes arise and all things grievously shattered to pieces in a short time."

The lines (251-3)

"and that hour perhaps
Is not so far when momentary man
Shall seem no more a something to himself,"

recall the argument of iii. 877, that it is but the trick of our fancy which suggests the thought of any kind of suffering after all consciousness has ceased:

"nec radicitus e vita se tollit et eicit,
sed facit esse sui quiddam super inscius ipse "

—"nor does he take and force himself root and branch out of life, but all unconsciously imagines something of self to survive."

The manner of the destruction of the world (254-8) is such as Lucretius foretold:

"But he, his hopes and hates, his homes and fanes,
And even his bones long laid within the grave,
The very sides of the grave itself shall pass,
Vanishing, atom and void, atom and void,
Into the unseen for ever."

Compare ii. 1148: "In this way then the walls too of the great world around shall be stormed and fall to decay and crumbling ruin."

The purpose of the Latin poem—to free the mind of man from superstition and from the fear of death—is given in Tennyson's lines (259-62):

"My golden work in which I told a truth
That stays the rolling Ixionian wheel,
And numbs the Fury's ringlet-snake, and plucks
The mortal soul from out immortal hell."

This refers to iii. 978 ff., where Lucretius maintains that Tartarus, Cerberus and the Furies have no existence; but are pictures of the various punishments of crime in this world. Perhaps Tennyson had in mind the visit of Orpheus to the lower world to recover his lost Eurydice, Virgil, *Geor.* iv. 481-4:

"Nay, even the deep Tartarean Halls of death
Stood lost in wonderment, the Eumenides,
Their brows with livid locks of serpents twined;
E'en Cerberus held his triple jaws agape,
And, the wind hushed, Ixion's wheel stood still"
(J. Rhoades).

Compare Horace, *Od.* ii. 13. 35; iii. 11. 21 ff. In "my golden work" we have a Lucretian epithet: compare the "golden words," "aurea dicta," of Epicurus, iii. 12. So Tennyson makes Lucretius speak of the "golden verse" of Empedocles.

Even the description of death (273) is Lucretian:

“the soul flies out and dies in the air.”

Compare iii. 455-6: “It naturally follows then that the whole nature of the soul is dissolved, like smoke, into the high air”—

“ergo dissolui quoque convenit omnem animai naturam, ceu fumus, in altas aeris auras.”

From the foregoing pages it may be seen how faithfully the spirit and tone of Lucretius are reproduced in the English poem. “It is as if Tennyson had long held in solution in his mind the main elements of Lucretius’ work, and had allowed them to re-crystallize in new combinations unlike the old. Or, to borrow his own language, he has ‘shatter’d the cosmic order’ of the Latin poem, forced its atoms far apart, and such as he has chosen, has ‘dash’d anew together at his will’” (Miss Katharine Allen, in *Poet Lore*, Dec., 1899).

The passage in ‘Maud,’ I. xviii. 7:

“O, why should Love, like men in drinking-songs,
Spice his fair banquet with the dust of death?”

has been compared with Lucretius, iii. 913:
“This too men often, when they have reclined at table, cup in hand, and shade their brows with crowns, love to say from the heart, ‘short is this

enjoyment for poor weak men; presently it will have been and never after may it be called back.'” And another passage in the same poem, I. xviii. 4:

“A sad astrology, the boundless plan
That makes you tyrants in your iron skies,”

bears an interesting verbal resemblance to the statement of Lucretius, v. 1209, that when we behold the wonders of the sky, the fear arises “that we may haply find the power of the gods to be unlimited”—

“nequae forte deum nobis immensa potestas
sit.”

These were two of Tennyson's favorite Lucretian passages (Memoir, ii. 500).

The opening lines of ‘Geraint and Enid,’

“O purblind race of miserable men,” etc., seem to be paraphrased from Lucretius, ii. 14: “O miserable minds of men! O blinded breasts! in what darkness of life and in how great dangers is passed this term of life whatever its duration!” And the theme of ‘The Two Voices’ is very like that of Lucretius, iii. 931 ff.

The passage in ‘Merlin and Vivien,’ 574,

“and the brutes of mountain back
That carry kings in castles, bow'd black knees
Of homage, ringing with their serpent hands,
To make her smile, her golden ankle-bells,”

is probably an echo of Lucretius, v. 1303,

“inde boves lucas turrito corpore, taetras,
anguimanus ”

—“the lucan kine with towered body, hideous of aspect, with snake-like hand.” Macaulay makes use of the same passage in his ‘Prophecy of Capys,’ xxiv. Compare also Milton, P. R. iii. 329, “elephants indorsed with towers of archers.”

The passage in ‘In Memoriam,’ vi.,

“Never morning wore
To evening, but some heart did break,”

has been compared with Lucretius, ii. 578,

“nec nox ulla diem neque noctem aurora secutast
quae non audierit mixtos vagitibus aegris
ploratus mortis comites et funeris atri ”

—“and no night ever followed day, nor morning night, that heard not mingling with the sickly infant’s cries wailings, the attendants on death and black funeral.”

The line in the ‘Morte d’Arthur,’ 240, repeated in ‘The Coming of Arthur,’ 508:

“The old order changeth, yielding place to new,”
may be a paraphrase of Lucretius, iii. 964:

“Cedit enim rerum novitate extrusa vetustas ”

—“for old things give way and are supplanted by new.” The Latin line occurs in one of Tennyson’s favorite passages (Memoir, ii. 500).

The lines in 'The Talking Oak':

"Like those blind motions of the Spring,
That show the year is turn'd,"

repeat a Lucretian expression, ii. 127-8: "*motus quoque material . . . clandestinos caecosque*"—"motions also of matter latent and unseen." "Caecus" is a favorite Lucretian adjective. Compare, also, Horace, Od. iii. 27. 21, "*caecos motus orientis Austri*," and Mr. Austin Dobson's rondeau 'More Poets Yet!'

"The first *blind motions* of the May."

VII.

TENNYSON AND CATULLUS.

In 'Frater Ave atque Vale' we have several allusions to Catullus. The "O venusta Sirmio," the "Lydian laughter of the Garda Lake," and "Catullus's all-but-island" are quoted from the exquisite lines in which the ancient poet expressed the delight of his home-coming after his year's absence in Bithynia (xxxix); the "'Ave atque Vale' of the Poet's hopeless woe" refers to the pathetic invocation offered by Catullus at his brother's tomb in the Troad (ci). The phrases "sweet Catullus" and "tenderest of Roman poets" repeat a judgment which Tennyson had pronounced to his friend Thackeray more than thirty years earlier: "I love Catullus for his perfection in form and for his tenderness: he is tenderest of Roman poets."¹

In 'Poets and their Bibliographies' there is a

¹ Tennyson's lifelong admiration for Catullus is recorded in several passages of the Memoir: i. 266 342; ii. 239, 248, 400.

dainty reference to the dainty 'Lugete, O Veneres Cupidinesque' (iii.),

"And you, that wear a wreath of sweeter bay,
Catullus, whose dead songster never dies."

The allusion in 'Edwin Morris,'

"Shall not Love to me,
As in the Latin song I learnt at school,
Sneeze out a full God-bless-you right and left?"

is to the charming love-idyl of Acme and Septimius, xlv. 8,

"Hoc ut dixit, Amor, sinistra ut ante,
dextra sternuit adprobationem"—

"at these words Love sneezed his approval on the right, as he had done before on the left."

The lines in 'In Memoriam,' lvii,

"And 'Ave, Ave, Ave,' said,
'Adieu, adieu,' for evermore,"

seem to be a reminiscence of Catullus, ci. 10,

"atque in perpetuum, frater, ave atque vale."

The simile in Tennyson's 'Hendecasyllabics,'

"As some rare little rose, a piece of inmost
Horticultural art, or half coquette-like
Maiden, not to be treated unbenignly,"

was probably suggested by the epithalamium, lxii.
39 ff.,

"Ut flos in saeptis secretus nascitur hortis

Sic virgo," etc.²—

"as a flower grows sequestered in a garden close
 so a maiden," etc.

The Dedication of the 'Idylls of the King,'

"These to His Memory

. I dedicate,

I dedicate, I consecrate with tears,"

is obviously indebted to the fragment which was formerly printed as number xviii. in the editions of Catullus,

"Hunc lucum tibi *dedico consecroque*, Priape"—

"this grove I dedicate and consecrate to thee, Priapus." The dedication of the poem 'Tiresias,' to an old friend,

"Less for its own than for the sake
 Of one recalling gracious times,

When, in our younger London days,
 You found some merit in my rhymes,"

may be compared with the lines in which Catullus dedicates his book—such as it is, "*qualecumque*"—to an old friend who at the very beginning of his career had found some merit in his rhymes:

² Compare Burns, 'To a Mountain Daisy,'

"Such is the fate of artless Maid,
 Sweet flow'ret of the rural shade," etc.

“namque tu solebas
meas esse aliquid putare nugas,
iam tum cum ausus es unus Italorum
omne aevum tribus explicare chartis.”

The passage in ‘Lancelot and Elaine,’ 1335,

“but when now the lords and dames
And people, from the high door streaming, brake
Disorderly, as homeward each,” etc.,

may be a reminiscence of the famous simile in Catullus, lxiv. 269-77,

“Sic tum vestibuli linquentes regia tecta
ad se quisque vago passim pede discedebant”—

“So then leaving the enclosure of the royal vestibule they dispersed and withdrew, each to his own home, with diverging footsteps.” And the passage in ‘Guinevere,’ 243,

“And in the light the white mermaiden swam,
And strong man-breasted things stood from
the sea,”

sounds like an echo of the same Latin poem, 16-18,

“Illa, si qua alia, viderunt luce marinas
mortales oculis nudato corpore nymphas
nutricum tenus exstantes e gurgite cano”—

“In that day’s light, if ever, mortal men saw
with their eyes the nymphs of the sea with naked
bodies, standing forth as far as their breasts from
the foaming waters.”

In 'In Memoriam,' xviii,

"And come, whatever loves to weep,"

the "indefinite" expression may be compared with such passages of Catullus as iii. 1-2,

"Lugete, O Veneres Cupidinesque
et quantum est hominum venustiorum,"

or xxxi. 14,

"ridete, quidquid est domi cachinnorum."

The expression in the Epilogue to 'In Memoriam,'

"To meet and greet a whiter sun,"

may be due to Catullus, viii. 3,

"Fulsere quondam candidi tibi soles."

Compare also Tibull. i. 7. 64; Ovid, Tr. ii. 1. 142; v. 5. 14. And Professor R. Y. Tyrrell has maintained ('Latin Poetry,' p. 115) that in the noble passage of 'Tithonus' where the horses of the Dawn

"shake the darkness from their loosen'd manes,
And beat the twilight into flakes of fire,"

Tennyson must have had in his mind the passage in the 'Attis' (lxiii. 41) where Catullus says of the rising sun:

"pepulitque noctis umbras vegetis sonipedibus"--

“and he smote on the dim dawn’s path with the hoofs of his fiery chariot-steeds.” *Pellere* in Catullus, he adds, never means “to drive away,” always “to smite,” “to strike.”

The metrical experiment entitled ‘Hendecasyllabics’ is “all composed in a metre of Catullus”; the metre of ‘Boädicea’ is an echo of the metre of the ‘Attis’; and a great part of the ode ‘On the Jubilee of Queen Victoria’ is written in the metre of the ‘Collis O Heliconii’ (lxi).

VIII.

TENNYSON AND VIRGIL.

We may begin the list of Tennyson's allusions to his Roman "lord of language" with the noble ode which was "written at the request of the Mantuans for the nineteenth centenary of Virgil's death." The first stanza refers to the *Aeneid*, the second and third to the *Georgics*, the fourth and fifth to the *Eclogues* (i. vi. iv.). The "Universal Nature moved by Universal Mind" is the "*mens agitat molem*" of *Aen.* vi. 727; the "Northern Island sunder'd once from all the human race" is the Britain of *Ecl.* i. 67: "*et penitus toto divisos orbe Britannos*"—"and Britain cut off utterly from the whole world." Compare Tasso, *G. L.*, i. 44, "*la divisa dal mondo ultima Irlanda.*" In the seventh and eighth stanzas we are reminded that the *Aeneid* is an epic of the Roman Empire. And the ancient poet himself, who admits us to behold that ancient world, is very finely compared to his one "golden branch amid the shadows" with which Aeneas was able to enter the world below, *Aen.* vi. 208:

"talīs erat species auri frondentis opaca
ilice"

—"so looked the leafy gold among the holm-oak's dark shade."¹

In 'Poets and their Bibliographies' we are reminded of the slow and elaborate care with which the poems of Virgil were written,

"Old Virgil who would write ten lines, they say,
At dawn, and lavish all the golden day
To make them wealthier in his readers' eyes."

The passage in 'The Daisy,'

"The rich Virgilian rustic measure
Of Lari Maxume,"

alludes to the episode in praise of Italy, G. ii. 159,

"Anne lacus tantos; te, Lari Maxume, teque,
fluctibus et fremitu assurgens Benace marino?"

—"or (shall I speak) of those mighty lakes; of thee, Larius, the greatest, and thee, Benacus, heaving with the swell and the roar of ocean?"
The quotation in 'Queen Mary,' Act iii. Sc. 6,

"you know what Virgil sings,
Woman is various and most mutable,"

is from the wise dictum of Mercury, Aen. iv. 569,
"varium et mutabile semper femina," and the allusion in Act iii. Sc. 1, of the same play,

"Well, the tree in Virgil, sir,
That bears not its own apples,"

¹ The translations in this chapter are borrowed from the prose version of Virgil by J. Conington.

is to the delightful personification of the grafted tree, G. ii. 82, which "marvels at its strange foliage and a fruitage not its own"—

"miraturque novas frondes et non sua poma."

(One editor explains that this refers to the "golden bough" of Aen. vi. 208.) The line in 'Becket,' Act ii. Sc. 2,

"Non defensoribus istis, Walter Map,"

is derived from the words of Hecuba, Aen. ii. 521, as the similar line in Act v. Sc. 2,

"Gratior in pulchro corpore virtus. Thomas,"

is borrowed from the description of Euryalus, Aen. v. 344. The closing lines of the poem 'On a Mourner,'

"like a household god
Promising empire; such as those
Once heard at dead of night to greet
Troy's wandering prince, so that he rose
With sacrifice, while all the fleet
Had rest by stony hills of Crete,"

allude to the vision of the Trojan leader, Aen. iii. 147 ff. And the expression in 'Lucretius,' 159, "harpies miring every dish" recalls the story of Aen. iii. 227,

"diripiuntque dapes contactuque omnia foedant
immundo"

—"they tear the food in pieces, and spoil all with their filthy touch." Cp. Ap. Rh. ii. 188; Val. Fl. iv. 454.

The hesitation of Sir Bedivere, in the 'Morte d'Arthur,'

"This way and that dividing the swift mind,"
is literally translated from that of Aeneas, Aen. iv. 285, or viii. 20,

"atque animum nunc huc celerem, nunc dividit
illuc."

Compare Tasso, G. L. vi. 81,

"Mentre in varii pensier divide e parte
l'incerto animo suo, che non ha posa."

The "grizzled cripple" who told the story of 'Aylmer's Field,' and had "been himself a part of what he told," reminds one of the hero of Aen. ii. 6, "et quorum pars magna fui."

In 'The Marriage of Geraint,' 531, the description of Enid's sleep-destroying love,

"She found no rest, and ever fail'd to draw
The quiet night into her blood,"

seems to be translated from the story of Dido, Aen. iv. 529-31,

"neque umquam
solvitur in somnos oculisve aut pectore *noctem*
accipit"—

"she never relaxes into slumber, or welcomes the night to eye or bosom." Compare Tasso, *G. L.*, viii. 57:

"né l'agitato sen né gli occhi ponno
la quïete raccôrre o'l molle sonno."

And the lines in 'Lancelot and Elaine', 992,

"Death, like *a friend's voice* from a distant field
Approaching *thro' the darkness*, call'd; the *owls*
Wailing had power upon her," etc.,

are deeply indebted to the story of one who, like Elaine, "loved him with that love which was her doom": *Aen.* iv. 460 ff.,

"hinc exaudiri voces et verba vocantis
visa viri, *noæ cum terras obscura teneret*,
solaque culminibus ferali carmine *bubo*
saepe *queri* et longas in fletum ducere voces"—

"from it she thought she heard a voice, the accents of the dead man calling her, when the darkness of night was shrouding the earth; and on the roof a lonely owl in funereal tones kept complaining again and again, and drawing out wailingly its protracted notes."

The situation at the close of 'Merlin and Vivien'—storm, shelter, seduction—is the situation of *Aen.* iv. 160-72. The attitude of Iphigeneia, in 'A Dream of Fair Women',

"But she, with sick and scornful looks *averse*,"

is the attitude of Dido, Aen. iv. 362, "*aversa tuetur*," or Aen. vi. 469, "*oculos aversa tenebat*." The plight of 'Mariana', who was "awearry, weary," and would that she were dead:

"She could not look on the sweet heaven,"

is the plight of the deserted queen, Aen. iv. 451,

"*mortem orat; taedet caeli convexa tueri*"—

"she prays for death: heaven's vault is a weariness to look on." And Vivien's words in 'Merlin and Vivien,' 347,

"May this hard earth cleave to the Nadir hell
Down, down, and close again, and nip me flat,
If I be such a traitress,"

are probably due to Dido's words, Aen. iv. 24,

"*Sed mihi vel tellus optem prius ima dehiscat*"—

"But first I would pray that earth may yawn for me from her foundations . . . ere I violate thee, my woman's honor," etc.

The lines in 'Tiresias,'

"tramp of the horn-footed horse
That grind the glebe to powder,"

are an obvious reminiscence of Virgil. The second is apparently due to the "*putris se glaeba resolvit*" of G. i. 44, or the

"*glaebasque iacentes
pulverulenta coquat maturis solibus aestas*"

of G. i. 65, although Tennyson probably had also in his mind the famous "quadrupedante putrem" line of Aen. viii. 596. The first line is clearly derived from the story of Salmoneus, Aen. vi. 590,

"demens, qui nimbos et non imitabile fulmen
aere et *cornipedum* pulsu simularet *equorum*"—

"madman! to counterfeit the storm-cloud and the unrivaled thunderbolt with the rattle of brass and the beat of horses' horny hoofs"—a passage that Tennyson was fond of quoting for its fine sound (Memoir, ii. 12).

The line in 'The Eagle,'

"He clasps the crag with crooked hands,"
seems to be a reminiscence of Aen. vi. 360,

"prensantemque uncis manibus capita aspera
montis"—

"And striving with my hookèd hands hold on the rocks to get" (W. Morris). The early editions had "hooked hands." And the line in the "small sweet Idyl," toward the close of 'The Princess,'

"The *moan* of *doves* in immemorial *elms*,"

is probably an echo of Ecl. i. 59,

"nec *gemere* *aeria* cessabit *turtur* ab *ulmo*,"—

"and the turtle will still go on complaining from the skyey elm-top."

The "placid ocean-plains" of 'In Memoriam,' ix, are the "placida aequora" of Aen. x. 103. The language of 'In Memoriam,' cx,

"Nor cared the serpent at thy side
To flicker with his double tongue,"

recalls the "*linguis micat ore trisulcis*" of G. iii. 439; Aen. ii. 475—"and flashes in his mouth his three-forked tongue."² The first edition had "treble tongue." The opening line of 'Love and Death,'

"What time the mighty moon was gathering light,"
is curiously like G. i. 427,

"Luna, revertentes cum primum colligit ignes"—

"when the moon is first mustering her rallied fires."

In the "rainy Hyades" of the poem 'Ulysses' we have a Virgilian epithet, the "*pluvias Hyadas*" of Aen. i. 744; iii. 516. In the earliest 'Song' which is retained in Tennyson's collected works,

"The winds, as at their hour of birth,
Leaning upon the ridged sea,"

we may perhaps recognize the "*incubuere mari*"

² Cp. Plin. Nat. Hist., xi. 37, 65, §171, "*tenuissima (sc. lingua) serpentibus et trisulca*"; Sen. Med. 687; Prud. Ham. 203; etc.

of Aen. i. 84; and the line in 'Mariana,' another youthful poem,

"And wild winds bound within their cell,"

probably alludes to the realm of Aeolus, Aen. i. 52 ff. The expression in 'Mariana' "Upon the middle of the night" has been compared with Virgil's "nocte super media," Aen. ix. 61, with Shakespeare, 'Measure for Measure,' iv. i. 35, "Upon the heavy middle of the night," and with Keats, 'Eve of St. Agnes,' 49, "Upon the honey'd middle of the night."

The language of 'In Memoriam,' cii,

"my feet are set

To leave the pleasant fields and farms,"

seems to be due to the "dulcia linquimus arva" of Ecl. i. 3; and the sentiment of 'In Memoriam,' cv,

"Run out your measured arcs, and lead
The closing cycle rich in good,"

may be borrowed from Ecl. iv. 4,

"*Ultima Cumaei venit iam carminis aetas*"—

"The last era of the song of Cumae has come at length; the grand file of the ages is being born anew," etc. Cp. G. i. 6; Milton, Comus, 114.

In 'The Gardener's Daughter' the situation and the phrase, "the steer forgot to graze," etc.,

may be compared with Ecl. viii. 2, "immemor herbarum . . . iuvenca;" and in 'Enoch Arden' the shouts of the landing party who "fill'd the shores with clamour" remind one of the companions of Eurydice, G. iv. 460,

"At chorus aequalis Dryadum clamore supremos
implerunt montes"—

"But the choir of her peers, the Dryads, filled the very mountain-peaks with their crying." Compare also Aen. ii. 769, "implevi clamore vias." The story of Psyche's "arrow-wounded fawn," 'The Princess,' ii. 250, was probably suggested by Silvia's arrow-wounded fawn, Aen. vii. 500.

The "underneath another sun" of the 'Ode on the Death of the Duke of Wellington' is like Virgil's "alio . . . sub sole," G. ii. 512. Cp. Hor. Od. ii. 16. 18, "terras alio calentes sole." The expression in 'The Princess,' iv. 60, "and the beard-blown goat *hang* on the shaft," reminds one of Virgil's expression, Ecl. i. 77, "dumosa *pendere* procul de rupe videbo." The phrase "so careful of the right," in the invitation 'To the Rev. F. D. Maurice,' is very like the "servantissimus aequi" of Aen. ii. 427.

The passages, in 'The Two Voices,' 350,

"As old mythologies relate,
Some draught of Lethe might await
The slipping thro' from state to state,"

and in the 'Princess,' vii. 245,

"For she that out of Lethe scales with man
The shining steps of Nature," etc.,

allude to Aen. vi. 713,

"animae, quibus altera fato
corpora debentur, Lethaei ad fluminis undam
securus latices et longa oblivia potant"—

"They are spirits to whom Destiny has promised
new bodies, there at the side of Lethe's water,
drinking the wave of carelessness, and the long
draught of oblivion." See also Plato, Rep. x.
621 A.

The imagery of 'In Memoriam,' xxiii,

"Thro' lands where not a leaf was dumb;
But all the lavish hills would hum
The murmur of a happy Pan,"

and, at the close of the same canto,

"And round us all the thicket rang
To many a flute of Arcady,"

is like that of Ecl. x. 8,

"non canimus surdis: respondent omnia silvae"—

"our songs are not to deaf ears: every note is
echoed by the woods," or Ecl. viii. 22,

"Maenalus argutumque nemus pinosque loquentes
semper habet; semper pastorum ille audit amores
Panaque, qui primus calamos non passus in-
ertes"—

"Maenalus it is whose forests are ever tuneful,
and his pines ever vocal; he is ever listening to
the loves of shepherds, and to Pan, the first who
would not have the reeds left unemployed."

The passage in 'The Princess,' v. 37,

"and transient in a trice
From what was left of faded woman-slough
To sheathing splendours and the golden scale
Of harness,"

may remind one of the simile in Aen. ii. 470-5,
where the young warrior Pyrrhus, "glittering in
arms and flashing bronze" ("telis et luce coruscus
aena") is likened to a snake that puts off his old
husk and comes forth "fresh and glistening with
youth"—

"nunc positis novus exuviis nitidusque iuventa."

Compare also the simile in 'Gareth and Lynette,'
670, where Gareth throws off his rough cloak and
stands forth in flashing armor,

"as those
Dull-coated things, that making slide apart
Their dusk wing-cases, all beneath there burns
A jewell'd harness, ere they pass and fly."

In most of the passages which have been
quoted it is perhaps safe to find the influence of
Tennyson's lifelong love for Virgil—"il lungo

studio e il grande amore.”³ But, even in cases where one need not insist upon any direct or indirect indebtedness, we have abundant evidence of a kinship of thought and feeling.

The “tears, idle tears” of ‘The Princess,’ iv. 21, and of ‘The Miller’s Daughter,’ 211, are the “lacrimae inanes” of Aen. iv. 449; x. 465, or the “fletus inanes” of G. iv. 375. The lines in the ‘Choric Song,’

“Music that gentlier on the spirit lies,
Than tir’d eyelids upon tir’d eyes,”

at once recall and rival the beautiful lines in Ecl. v. 45,

“Tale tuum carmen nobis, divine poeta,
quale sopor fessis in gramine,” etc.—

“Sweet is your strain to my ears, heavenly poet, as is sleep to tired limbs on the grass.” The two stanzas in the sixth canto of ‘In Memoriam,’

“O father, wheresoe’er thou be,
Who pledgest now thy gallant son;
A shot, ere half thy draught be done,
Hath still’d the life that beat from thee,”

and

“O mother, praying God will save
Thy sailor,—while thy head is bow’d,” etc.,

³ See the Memoir, i. 38; ii. 97, 348.

are very like the pathetic address to the dead Pallas, Aen. xi. 49,

“Et nunc ille quidem spe multum captus inani
fors et vota facit, cumulatque altaria donis:
nos iuvenem exanimum et nil iam caelestibus
 ullis
debentem vano maesti comitamur honore”—

“And now he belike at this very moment in the deep delusion of empty hope is making vows to Heaven and piling the altars with gifts, while we are following his darling, void of life, and owing no dues henceforward to any power on high, with the vain service of our sorrow.” Compare Horace’s “frustra pius,” Od. i. 24. 11. The sentiment of the poem ‘Will,’

“O well for him whose will is strong!
He suffers, but he will not suffer long,”

is the sentiment of Aen. v. 710,

“quidquid erit, superanda omnis fortuna ferendo
est”—

“come what may, there is no conquering fortune but by endurance.” Compare Milton’s “arming to overcome by suffering,” P. L. xi. 374, and Horace’s lines on the death of Virgil’s friend, Od. i. 24. 19,

“sed levius fit patientia
quidquid corrigere est nefas.”

According to Donatus, Virgil himself "was wont to say that no virtue is more useful to a man than patience, and that there is no lot so hard that a brave man cannot conquer it by bearing it wisely."

It would be easy to amplify this statement about a kinship of genius, and to show by many further quotations that Tennyson is the most Virgilian of modern poets.⁴ But these would prove only the parallelism of two independent writers, not the influence of one great poet upon another.

⁴ The "parallel lives" of Virgil and Tennyson are set forth in detail in the 'Quarterly Review,' Jan., 1901, pp. 99-129.

IX.

TENNYSON AND HORACE.

The closing line of Horace's first ode, "sublimi feriam sidera vertice," is quoted in the Epilogue to 'The Charge of the Heavy Brigade,'

"For dare we dally with the sphere
As he did half in jest,
Old Horace? 'I will strike,' said he,
'The stars with head sublime,'"

and the opening lines of the triumphant "Exegi monumentum" are employed as the motto of the poem 'Parnassus.' The two lines in 'Becket,' i. 1,

"The included Danaë has escaped again
Her tower, and her Acrisius,"

allude to Od. iii. 16. 1, "Inclusam Danaen," etc., as the line in the same play, v. 2,

"And one an *uxor pauperis Ibyci*,"

comes from Od. iii. 15. 1. The allusion in 'Poets and their Bibliographies,'

"And you, old popular Horace,¹ you the wise
Adviser of the nine-years-ponder'd lay,"

¹ In his youth Tennyson was "so overdosed with Horace" that he hated him for many years, but,

is to the familiar "nonumque prematur in annum" of A. P. 388. And surely some of the "quoted odes and jewels five-words-long" of that wonderful university lecture in 'The Princess,' ii. 355, were no other than the "carmina culta" of Horace.

The simile in the 'Morte d'Arthur,' 127,

"like a girl

Valuing the giddy pleasure of the eyes,"

seems to owe something to Ep. ii. 1. 188,

"Verum equitis quoque iam migravit ab aure
voluptas

omnis ad incertos oculos et gaudia vana"—

"But now even in the case of the knights pleasure has wholly passed from the ear to the empty joys of the uncertain eyes." The phrase in 'The Two Voices,' 152, "soil'd with noble dust," is perhaps consciously borrowed from Od. ii. 1. 22,

"non indecoro pulvere sordidos."

In one of Tennyson's early compositions, 'The Vale of Bones,' we find the words,

"Your brows with noble dust defil'd,"

after the common experience of men, his liking for the genial old Roman increased as the years went by. The first Latin he taught his own son was the 'O fons Bandusiae.' See the Memoir (ii. 386; i. 16, 370).

with the same Horatian line given in a footnote. And when in 'The Princess,' i. 72, the hero suggests that, having once seen his promised bride, he may "find her less than fame," we are reminded of Ep. i. 11. 3, "*maiora minorave fama.*"

The lines in 'In Memoriam,' ix,

"Fair ship, that from the Italian shore
Sailed the placid ocean-plains," etc.,

are perhaps a reminiscence of Horace's "god-speed" to the ship which was conveying Virgil to Athens, Od. i. 3, "*Sic te diva potens Cypri,*" etc. In 'In Memoriam,' lxxxix,

"And break the livelong summer day
With banquet in the distant woods,"

Tennyson must have had in his mind the language of Od. ii. 7. 6,

"cum quo morantem saepe diem mero
fregi"—

"with whom I often broke the tedious day with wine." Compare also the "in remoto gramine" of Od. ii. 3. 6. And another line in the same canto,

"The dust and din and steam of town,"

is a paraphrase of Od. iii. 29. 12,

"fumum et opes strepitumque Romae."

The phrase "under plane or pine," in 'Lucretius,' 213, is probably an echo of Od. ii. 11. 13,

"Cur non sub alta vel platano vel hac
pinu iacentes," etc.

The line in 'A Dream of Fair Women,' 225,

"Saw God divide the night with flying flame,"

bears a striking verbal resemblance to Od. i. 34. 5,

"Diespiter
igni corusco nubila dividens."

The Cleopatra of 'A Dream of Fair Women,'

"*I died a Queen.* The Roman soldier found
Me lying dead, my *crown* about my brows,
A name for ever!—lying robed and *crown'd*,
Worthy a Roman spouse,"

is clearly the Cleopatra "generosius perire quaerens" of Od. i. 37. 30,

"scilicet invidens
privata deduci superbo
non humilis mulier triumpho—

"begrudging no doubt that she should be led unqueened in the insolent triumph, no craven woman she." The phrase in 'Edwin Morris' "finish'd to the finger nail," seems to be borrowed from Sat. i. 5. 32, "ad unguem factus homo," and the expression in 'Becket,' iv. 2,

"madden him—madden
Against his priest *beyond all hellebore*,"

is probably due to such lines as A. P. 300, "tribus Anticyris caput insanabile," or Sat. ii. 3. 82,

"Danda est ellebori multo pars maxima avaris."

Compare also Plaut. Ps. 1185; Rud. 1006.

The description of the mob in 'To—, after reading a Life and Letters,' "the many-headed beast," is Horatian: Ep. i. 1. 76, "belua multorum capitum." Horace has made it a commonplace: cp. Daniel, 'Civil War,' ii. 90; Massinger, 'Roman Actor,' iii. 2; 'Coriolanus,' iv. 1. 1; 'Lady of the Lake,' v. 30. Goethe has "das vielköpfige Thier," 'Ital. Reise' (Sept. 16, 1786).

The "wise indifference of the wise," in 'A Dedication,' and the "not to desire or admire" of 'Maud,' I. iv. 7, remind one of the "Nil admirari" of Ep. i. 6. 1. The line in 'The Two Voices,' 210,

"The joy that mixes man with Heaven,"

recalls the Horatian phrase, Od. i. 1. 30:

"Me doctarum hederæ præmia frontium
dis miscent superis."

In King Gama's statement, 'The Princess,' i. 122:

"We remember love ourself
In our sweet youth,"

we have the "in dulci iuventa" of Od. i. 16. 23.

The phrase "guard about with triple-mailed trust," in 'Confessions of a Sensitive Mind,' may have been suggested by the "*robur et aes triplex*" of *Od.* i. 3. 9, and the line in 'The Lover's Tale,' "And Death drew nigh and beat the doors of Life," seems to have been adapted from *Od.* i. 4. 13:

"Pallida mors aequo pulsat pede pauperum
tabernas
regumque turris"—

"pale Death with impartial foot beats at the cottages of the poor and the palaces of the great."

The first stanza of the poem entitled 'Will':

"O well for him whose will is strong," etc., seems to owe something to the opening lines of *Od.* iii. 3,

"Iustum et tenacem propositi virum," etc.

The comparison "Who seems a promontory of rock," etc., is, to be sure, a commonplace of the poets, but its use here is apparently suggested by Horace's man of "rock-like purpose," "*solida mente.*"² The "Orion sloping slowly to the

² Compare Marcus Aurelius, iv. 49: "Be like a promontory (*ἄκρα*) against which the waves are always breaking. It stands fast and stills the waters that rage around it."

West," of 'Locksley Hall,' is the "pronus Orion" of Od. iii. 27. 18, and the phrase "whole in himself" in the 'Ode on the Death of the Duke of Wellington' is borrowed from Sat. ii. 7. 86, "in se ipso totus."

Some very pretty parallels from Tennyson are given in Professor Paul Shorey's edition of the Odes and Epodes (Boston, 1898). On the

"dextera sacras *iaculatus* arcis"

of Od. i. 2. 3, he quotes from the closing lines of 'Merlin and Vivien' the description of the bolt from heaven "*javelining* the dark earth round." And on Od. ii. 5. 18, the picture of the white shoulder of Chloris, that "gleams like the reflection of the unclouded moon in the midnight sea"—

"non Chloris albo sic umero nitens
ut pura nocturno renidet
luna mari"—

he cites the passage in 'Maud,' I. xiv. 2, that describes "the treasur'd splendour, her hand:"

"a hand as white
As ocean-foam in the moon."

The phrase in 'Edwin Morris':

"But you can talk: yours is a kindly vein," serves to illustrate the "benigna vena" of Od.

ii. 18. 10; and the lines from 'Audley Court':

"I woo'd a woman once,
But she was *sharper* than an eastern wind,"

are quoted on Od. i. 33. 15:

"libertina, fretis acrior Hadriae."

In 'Will Waterproof's Lyrical Monologue' the vintage that

"elbow-deep in sawdust, slept,
As old as Waterloo,"

is like Horace's "*cadum Marsi memorem duelli*," Od. iii. 14. 18; compare Juv. v. 31; Mart. iii. 62. 2; vii. 79. 1 And in the same stanza, the wine "stow'd, when classic Canning died," recalls the "*pia testa*" of Od. iii. 21. 1:

"O nata mecum consule Manlio."

Compare, also, Od. i. 20. 2; iii. 8. 11; Epod. xiii. 6. The lines in 'Ulysses':

"when
Thro' scudding drifts the rainy Hyades
Vext the dim sea,"

are well compared with Od. iv. 14. 20:

"indomitas prope qualis undas
exercet Auster, *Pleiadum choro*
scindente nubes, impiger hostium
vexare turmas"—

"almost as Auster torments the indomitable

waves, while the band of Pleiades is shining through the torn clouds, unwearied to harass the squadrons of the foe." Compare, also, Od. ii. 9. 2,

"aut mare Caspium
vexant inaequales procellae,"

and Milton, P. L. i. 305:

"when with fierce winds Orion armed
Hath *vexed* the Red-sea coast."

And the punning allusion to the beauty of Helen, in 'Lucretius,' 65:

"The fire that left a roofless Ilion,"

is aptly cited on Epod. xiv. 13:

"Ureris ipse miser; quod si non pulchrior ignis
accendit obsessam Ilion,
gaude sorte tua"—

"You yourself are burning with the pain of love; but if no fairer flame than yours kindled the beleaguered Ilios, rejoice in your lot." Compare, also, Lucr. i. 474, and Marlowe's famous lines in 'The Tragical History of Doctor Faustus,' xiii. 91:

"Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium?"

The lines in 'The Miller's Daughter':

"There's somewhat *flows* to us in life,
But more is taken quite away,"

may be likened to A. P. 175:

"*Multa ferunt anni venientes commoda secum,
multa recedentes adimunt*"—

"many blessings come to us on the flowing tide of years; many are taken away by its ebb." The phrase "the bond-breaking sea," in 'Becket,' v. 2, may be compared with the "*Oceanus dissociabilis*" of Od. i. 3. 22 (Matthew Arnold's "estranging sea"). The line in 'In Memoriam,' cxv:

"The happy birds, that change their sky,"

reminds one of Horace's expression "*caelum, non animum mutant*," Ep. i. 11. 27; and the "golden mean" of 'Vastness,' xii, is the "*aurea mediocritas*" of Od. ii. 10. 5.

In Palmer's commentary on Sat. i. 1. 81, "*aut alius casus lecto te adfixit*," it is suggested that Tennyson may have had in mind this passage—with the reading *adfixit*—in the description of Edith's illness in 'Aylmer's Field.' That is, a low fever found the girl,

"And *flung her down* upon a couch of fire."

The passage in 'The Foresters,' ii. 1:

"the foul witch,
Who melts a waxen image by the fire,
And drains the heart and marrow from a man,"

may be compared with Canidia's witchwork, Sat. i. 8. 43: "et imagine cerea Largior arserit ignis" —"and how a fire was kindled, made larger by the waxen image." For similar magic rites see Theocritus, ii. 28; Virgil, Ecl. viii. 80; Ovid, M. viii. 515; etc. And the "divinely gifted man" of 'In Memoriam,' lxiv, who "breasts the blows of circumstance," has his counterpart in the Ulysses of Ep. i. 2. 22, "who cannot be whelmed by the contrary waves of circumstance"—"adversis rerum immersabilis undis."

The passage in 'The Gardener's Daughter,'

"we grew

The fable of the city where we dwelt,"

repeats the Horatian use of "fabula" in the sense of a "theme of talk": cp. Epod. xi. 8, "per urbem . . . fabula quanta fui;" Ep. i. 13. 9, "fabula fias;" Ov. Am. iii. 1. 21; Tib. i. 4. 83; Tasso's phrase "favola a le genti," G. L. i. 26, and Spenser, Ruines of Rome, vii, "the peoples fable." The lines in 'In Memoriam,' lxxxiv,

"Thy spirit should fail from off the globe;

What time mine own might also flee,

As link'd with thine in love and fate," etc.,

may recall the passage, Od. ii. 17. 21, in which Horace assures Maecenas that they are not to be separated in death "for the constellation that

governs your career . . . is wonderfully in accord with mine"—

"Utrumque nostrum incredibili modo
consentit astrum."

In the "song-built towers and gates" of 'Tiresias' we have the legend which Horace records, Od. iii. 11. 2, "movit Amphion lapides canendo;" A. P. 394. Cp. Prop. i. 9. 10; Sil. xi. 440-5; Sen. Phoen. 566; Stat. Theb. i. 9; x. 874; Ov. M. vi. 178; Chaucer, Manciple's Tale, 13; Marlowe, Faustus, vi. 28; Lyly, Campaspe, i. 1, Midas, iv. 1.

The "purple Caesar" of the ode 'To Virgil' may be due to the "purpurei tyranni" of Od. i. 35. 12 (the "purple tyrants" of Gray's imitation). Tasso has "purpurei tiranni," G. L. vii. 52. The "brute earth" of 'In Memoriam,' cxxvii, is probably derived from the "bruta tellus" of Od. i. 34. 9, although Milton has the same expression, 'Comus,' 797. The expression in 'Locksley Hall,'

"having known me—to decline
On a range of lower feelings and a narrower heart
than mine,"

is very like 'Hamlet,' i. 5, 50,

"to decline
Upon a wretch whose natural gifts were poor
To those of mine,"

or Od. i. 33. 7,

“Cyrus in asperam
declinat Pholoen.”

Compare also ‘In Memoriam,’ lxii, “one that once *declined* . . . on some unworthy heart,” etc., and Richard III. iii. 7. 189, “seduced . . . to base declension.”

The critic in *Blackwood* who was so puzzled by the epithet in ‘Aylmer’s Field,’ 233, and could not guess “in what sense the Indian kinsman is called ‘the *costly* Sahib,’” might have been helped by Goldsmith’s “no *costly* lord” in ‘The Traveller,’ 181, or by Horace’s “*dedecorum pretiosus emptor*,” Od. iii. 6. 32. In ‘Lancelot and Elaine,’ 923,

“‘that I live to hear,’ he said, ‘is yours,’”

the turn of the phrase may be due to Od. iv. 3. 24,

“quod spiro et placeo, si placeo, tuum est.”

Compare also Ovid, M. xiii. 173, “quod Thebae cecidere, meum est,” and Scott’s line at the close of ‘The Lady of the Lake,’

“That I o’erlive such woes, Enchantress! is thine
own.”

In Tennyson’s early poem ‘A Character’ the description of the orator who

“Devolved his rounded periods”

is probably a reminiscence of the opening lines of Thomson's 'Autumn,'^a

"thy tongue
Devolving through the maze of eloquence
 A roll of *periods*."

And possibly Thomson's phrase is borrowed from Horace's description of Pindar, Od. iv. 2. 11,

"seu per audacis nova dithyrambos
 verba *devolvit*."

Among the many metres which Tennyson invented, he was especially proud of that of 'The Daisy,' which he called "a far-off echo of the Horatian Alcaic" (Memoir, i. 341). The invitation 'To the Rev. F. D. Maurice' is eminently Horatian in structure and in tone; its metre is substantially the same as that of 'The Daisy,' but gains a slightly different effect by the dactyl which begins each fourth line. This metre is employed also in the lines 'To Professor Jebb.'

^a "When I was about eight years old, I covered two sides of a slate with Thomsonian blank verse in praise of flowers. . . Thomson then being the only poet I knew" (Memoir, i. 11).

X.

ALLUSIONS AND PARALLELS TO VARIOUS LATIN AUTHORS:

OVID, PERSIUS, JUVENAL, TACITUS, CLAUDIAN,
LACTANTIUS, ST. AUGUSTINE.

The allusion in the poem 'Lucretius,' 181,

"But who was he, that in the garden snared
Picus and Faunus, rustic Gods?"

is to Ovid, F. iii. 291-328, the story of Numa capturing these rustic gods ("di sumus agrestes," 315) and learning from them how the thunderbolts of Jupiter might be averted.

The picture of Persephone on her return to Enna, in 'Demeter and Persephone,'

"and a gleam as of the moon,
When first she peers along the tremulous deep,
Fled wavering o'er thy face, and chased away
That shadow of a likeness to the king
Of shadows, thy dark mate.
. and the Sun
Burst from a swimming fleece of winter gray,"
etc.,

seems to have been suggested by Ovid's picture,
M. v. 570,

"nam modo quae poterat Diti quoque maesta videri,
laeta deae frons est; ut sol, qui tectus aquosis
nubibus ante fuit, victis e nubibus exit"

—"for the face of the goddess, which but now even Dis might have deemed sorrowful, is filled with gladness; as the sun, which formerly was hidden by watery clouds, vanquishes the clouds and breaks forth from them." Compare Fletcher, 'The Double Marriage,' iii. 3,

"And, like the sun that labours through a tempest,
How suddenly he will disperse his sadness,"

and Petron. 127, 1.

The poem 'Oenone' owes much to Theocritus and Homer, but shows also some traces of the influence of Ovid. The statement,

"I am the daughter of a River-God,"

is found in Her. v. 10,

"edita de magno flumine nympha fui;"

and on line 157 of the same epistle,

"Sed tua sum tecumque fui puerilibus annis,"

—"but thine I am, and with thee I was in childhood's years"—we read in Palmer's commentary: "It is perhaps to these words that we owe Tennyson's Oenone: certainly we owe to them the words,

'Mournful Oenone, wandering forlorn'¹
Of Paris, once her playmate² on the hills.'"

In the lines

"and build up all
My sorrow with my song, as yonder walls
Rose slowly to a music slowly breathed,"

we have the legend of the building of the walls of Troy, Ovid, Her. xv. 76: the stones were moved into their places by the music of Apollo's lyre—

"moenia Phoebææ structa canore lyrae."

Compare the passage in 'Tithonus,'

"Like that strange song I heard Apollo sing,
While Ilion like a mist rose into towers;"³

and the line in 'Gareth and Lynette,' 258,

"And built it to the music of their harps."

The words of Paris in 'The Death of Oenone':

"Thou knowest,
Taught by some God, whatever herb or balm
May clear the blood from poison," etc.,

¹ Cp. Milton, P. L. x. 921, "Forlorn of thee, whither shall I betake me?" Spenser, Sheph. Cal., Apr. 4, "Or art thou of thy loved lass forlorn?"

² Cp. Quint. Smyrn. X. 364 ff.

³ Cp. Milton, P. L. i. 710,

"Anon out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet."

are probably due to Oenone's statement that Apollo has taught her the healing art, Ovid, *Her.* v. 139-48. Compare, in particular, lines 147-8:
 "quaecumque herba potens ad opem radixque mementi

utilis in toto nascitur orbe, mea est"

—"whatever herb mighty for healing, whatever root useful to the physician grows throughout the whole world, is mine." The words in 'Becket,' v. 2,

"a man may take good counsel
 Ev'n from his foe,"

repeat the familiar "*fas est et ab hoste doceri*" of Ovid, *M.* iv. 428. Compare Aristophanes, *Av.* 382, *μάθοι γὰρ ἄν τις κατὰ τῶν ἐχθρῶν σοφόν.*

The fancy in 'In Memoriam,' xviii:

"And from his ashes may be made
 The violet of his native land,"

seems to come from Persius, i. 39:

"nunc non e tumulo fortunataque favilla
 nascentur violae?"—

"now will not a crop of violets spring up from those remains of his—from the sod of his tomb and from his ashes so highly blest?" (*H. Nettle-ship.*) Cp. *Hamlet*, v. 1. 262. And the curious passage in 'In Memoriam,' lii:

"My words are only words, and moved
 Upon the topmost froth of thought,"

has been compared with Persius, i. 104:

"summa delumbe saliva
hoc natat in labris"—

"nerveless stuff—it floats in the mouth on the top of the spittle."

The line in 'Lady Clara Vere de Vere,'

" 'Tis only noble to be good,"

reproduces both the form and the sentiment of Juvenal, viii. 20,

"nobilitas sola est atque unica virtus."

The sentiment is much older than Juvenal: compare the fragments of Euripides, Dictys (336),

"For mere high birth I have small meed of praise;
The good man in my sight is nobly born"

(J. A. Symonds),

and Aigeus (9),

"Better than noble birth by far,

Meseemeth, noble actions are" (A. S. Way).

The picture of the "little dry old man" King Gama, in 'The Princess,' i. 120,

"*Airing* a snowy hand and signet *gem*,"

reminds one of the foppish Crispinus, Juv. 1. 28, who "airs his summer ring on his sweating fingers, and cannot bear the weight of a heavier gem"—

"*ventilet* aestivum digitis sudantibus aurum
nec sufferre queat maioris pondera *gemmae*."

The poem 'Boädicea' is based upon the *Annals* of Tacitus, xiv. 31 ff. The picture of the warrior queen standing upon the chariot with her daughters, recalling her wrongs and haranguing her troops, comes from chapter 35 (cp. Dion Cassius, lxii. 1-6). Her list of signs of the anger of the gods is based upon chapter 32: compare the lines,

"Bloodily flow'd the Tamesa rolling phantom bodies of horses and men;

Then a phantom colony smoulder'd on the reflux estuary;

Lastly yonder yester-even, suddenly giddily tottering—

There was one who watch'd and told me—down their statue of Victory fell,"

with the Latin story: "Meanwhile, without any evident cause, the statue of Victory at Camulodunum fell prostrate . . . and in the estuary of the Tamesa had been seen the appearance of an overthrown town; even the ocean had worn the aspect of blood, and, when the tide ebbed, there had been left the likenesses of human forms," etc. (Church and Brodribb).

"Inter quae nulla palam causa delapsum Camuloduni simulacrum Victoriae . . . visamque speciem in aestuario Tamesae subversae coloniae: iam Oceanus cruento aspectu, dilabente aestu humanorum corporum effigies relictæ," etc.

The line in the 'Ode on the Death of the Duke of Wellington,'

"O good gray head which all men knew,"

seems to have been borrowed from Claudian, *De Bello Gothico*, 459-60. This Latin passage was quoted by Disraeli, Nov. 15, 1852, in his 'Speech in moving a Resolution thanking the Queen for having ordered a Public Funeral for the Duke of Wellington':⁵ "Who, indeed, can ever forget that venerable and classic head, ripe with time and radiant as it were with glory?"

'Stilichonis apex et *cognita* fulsit
canities.'"

Disraeli's oration achieved an immediate notoriety because one of its fine passages was borrowed from an article published twenty-three years earlier by the French historian Thiers.⁶ This was gleefully set forth next morning in the *London Globe*. It is probable that Tennyson read the speech which was so much discussed and so

⁵ Hansard, Third Series, vol. cxxiii, col. 153.

⁶ This was a review of St. Cyr's *Mémoires*, published in the *Revue Française* for November, 1829. It was for some time ascribed to Armand Carrel. T. E. Kebbel, *Life of Lord Beaconsfield*, p. 88, says that the quotation from Claudian was borrowed from the French article; but he is mistaken.

bitterly criticized, and borrowed the Latin quotation for the ode on which he was then engaged. Indeed, his indebtedness is apparently not confined to the Latin phrase: Disraeli's statement that Wellington "captured 3,000 cannon from the enemy, and never lost a single gun," may have suggested Tennyson's lines:

"He that gain'd a hundred fights,
Nor ever lost an English gun."

The lines in the poem 'Columbus':

"Some cited old Lactantius: could it be
That trees grew downward, rain fell upward, men
Walk'd like the fly on ceilings?"

refer to the 'Divine Institutes,' iii. 24: "Or is there any one so senseless as to believe that there are men whose footprints are higher than their heads? . . . that the crops and trees grow downward? that the rains and snow and hail fall upward to the earth?" (W. Fletcher). And the lines which immediately follow:

"The great Augustine wrote that none could breathe
Within the zone of heat; so might there be
Two Adams, two mankinds, and that was clean
Against God's word,"

seem to refer to St. Augustine's argument against the existence of antipodes, 'City of God,' xvi. 9: "For Scripture . . . gives no false information;

and it is too absurd to say that some men might have taken ship and traversed the whole wide ocean, and crossed from this side of the world to the other, and that thus even the inhabitants of that distant region are descended from that one first man " (M. Dods).

XI.

APPENDICES.

APPENDIX A:

Classicisms in Word or Phrase.

In 'A Dream of Fair Women,' 27, the "testudo" of ancient warfare appears as "the tortoise creeping to the wall." In "the trampled year," 'The Princess,' v. 121, we have an imitation of the Latin use of "annus" in the sense of "the year's crop;" cp. Lucan, *Phars.* iii. 70; Tac. *Agr.* xxxi; Germ. xiv. The garden-gates of the women's university, 'The Princess,' vi. 59; iv. 184, are "great bronze valves," or "valves of open-work." This represents the Latin "valvae," folding-doors, the halves of a door. The expression "yield your flower of life," in 'Lancelot and Elaine,' 947, repeats the Latin "flos aetatis;" cp. Liv. xxi. 2. 3; Apul. *M.* x. 23. In the 'Morte d'Arthur,' 139, 'The Princess,' v. 413, 'The Talking Oak,' 275, the *Aurora Borealis* is called the "northern morn." In 'Becket,' ii. 1, "wore his time studying," etc., we have the Latin "terere tempus."

With the 'Morte d'Arthur,' 37, "And fling him far into the middle mere," compare such phrases as "medium procedit in aequor," Virg. Aen. x. 451; "mare per medium," vii. 810. In 'The Lover's Tale,' iii. 4, "the rippling levels of the lake," and in the 'Morte d'Arthur,' 51, "the shining levels of the lake," we have the classical "aequora"; cp. the "aequora ponti" of Lucr. i. 8; Virg. G. i. 469. Compare also the "flowery levels" of 'The Princess,' iii. 318, and the "placid ocean-plains" of 'In Memoriam,' ix. In the same canto of 'In Memoriam' there are some other phrases which may be due to the associations of Latin poetry: "a favourable speed," "lead thro' prosperous floods his holy urn," "perplex thy sliding keel." With the last phrase compare Ennius, Ann. 386, 478, "labitur uncta carina"; Virgil, Aen. iv. 398.

The question in 'Lancelot and Elaine,' 180,

"Whence comest thou, my guest, and by what name
Livest between the lips?"

has an epic tone. For the idiom of the second line cp. Theogn. 240; the epitaph of Ennius, "volito vivu' per ora virum"; Cic. T. D. i. 49. 116; Virg. G. iii. 9; Aen. xii. 235; etc. The expression in 'The Princess,' vi. 47, "a day blanch'd in our annals," is Roman; cp. Catull, cvii. 6; Hor.

Od. i. 36. 10; Pers. ii. 1; etc.; also Macaulay's 'Battle of the Lake Regillus,' x,

"The proud Ides of Quintilis
Marked evermore with white."

The phrase "revolving many memories," in the 'Morte d'Arthur,' 270, is like the "plurima volvens" of Aen. 1. 305 (Milton's "much revolving," P. L. iv. 31), or the "veterum volvens monimenta virorum" of Aen. iii. 102.

The phrase in 'Lancelot and Elaine,' 1322, "sad beyond his wont," recalls the "praeter solitum" of Virg. G. i. 412; Hor. Od. i. 6. 20; etc. The description in 'Merlin and Vivien,' 220, of the robe "that more *express* than hid her" may be compared with Tac. Germ. xvii, "veste . . . stricta et singulos artus exprimente." The phrase "a fair death" in 'Geraint and Enid,' 967, is like Virgil's "pulchram mortem," G. iv. 218; Aen. ix. 401; cp. also Herod. i. 30, ἀπέθανε κάλλιστα; Eurip. I. A. 1252, καλῶς θανεῖν; Stat. Theb. x. 628; Macbeth, v. 8. 49; 1 Henry IV. ii. 2. 14.

The "aerial poplar" of the later of the two poems entitled 'The Sisters' may be compared with such expressions as "aeria ulmo," Virg. Ecl. i. 59; Aen. iii. 680; Catull. lxiv. 291. Compare also Virg. G. iii. 474, "aerias Alpes," Ov. M. ii. 226, and 'Hamlet,' v. i. 276, "the skyish,

head of blue Olympus." The phrase in 'The Princess,' iv. 352, "a Niobeän daughter," is a very old Grecism; cp. Hom. Il. xiii. 67, *Τελαμώνιον υἷον*; Soph. Aj. 134; Theocr. xv. 110; Virg. Aen. iii. 488; etc. In 'In Memoriam,' xcvi, "any mother town," and in 'The Princess,' i. 111, "the mother-city," we have a translation of the Greek word "metropolis." The phrase in 'Freedom,' "hath strown the wave," has a classical ring; cp. Virgil's "sternere aequor," Ecl. ix. 57; Aen. v. 763; etc.; and the Greek *στορέσαι πόντον* or *στορέσαι τὰ κύματα*, Hom. Od. iii. 158; Herod. vii. 193; Theocr. vii. 57.

In 'Gareth and Lynette,' 285, "I know thee who thou art"; 'Guinevere,' 643, "I see thee what thou art," and 'In Memoriam,' lxxix, "I know thee of what force thou art," we have a familiar Greek idiom; cp. St. Luke, iv. 34; King Lear, i. 1. 269; Milton, P. L. ii. 990. The phrases in 'The Princess,' iv. 50, "to weep a true occasion lost," and vii. 60, "he built upon the babe restored," are modelled upon a common Latin construction; cp. Milton, P. L. 1. 573, "since created man"; Comus, 48, "After the Tuscan mariners transformed." And sometimes, though very rarely, Tennyson uses a word of Latin origin in its etymological sense, like Milton's "frequent and full," P. L. i. 797, or his "fatal throne," ii. 104.

In 'The Princess,' iv. 422, we have "Not in this frequency," etc.; in the 'Ode to Memory,' 102, "the frequent bridge"; in 'Tiresias,' 25,

"all the lands that lie
Subjected to the Heliconian ridge."

Cp. Liv. xxi. 23. 2, "Lacetaniam, quae subiecta Pyrenaeis montibus est"; Hor. Od. i. 12. 55; Milton, P. L. xii. 640, "to the subjected plain." Other instances are the use of "transient" as a participle, 'The Princess,' v. 37, and the "stationary voice" which means the voice of a sentry, 'The Princess,' v. 2. In 'Love and Duty,' 82, the word "pathos" is used in its old Greek sense of "suffering."

APPENDIX B:

Commonplaces and Proverbial Expressions.¹

It is often tempting, and sometimes safe, to ascribe Tennyson's use of a classical expression or sentiment to the influence of some particular Greek or Roman author. But many of his classicisms are mere commonplaces of poetical rhetoric or imagery; some of them were already commonplaces even in classical times.

The fancy in the 'Morte d'Arthur,' 266, of the swan "fluting a wild carol ere her death"—see also Tennyson's early poem 'The Dying Swan'—is a very old one: Aesch. Agam. 1445, τὸν ὕστατον μέλψασα θανάσιμον γόον; Plato, Phaedo, pp. 84-5; Ovid. Her. vii. 1-2; M. xiv. 430; Sen. Phaed. 302; Mart. xiii. 77; etc.

The "many-winter'd crow," of 'Locksley Hall,' was proverbial in classical poetry: Hesiod, fr. 106

¹ It is probably still true that there is no new thing under the sun, and that, as Tennyson once put it, "nothing can be said which has not been said in some form or another before" (Memoir, i. 46). Compare Terence, Eun. 41, "nullumst iam dictum, quod non sit dictum prius."

G; Ar. Av. 609, 967; Lucr. v. 1084; Cic. T. D. i. 31. 77; iii. 28. 69; Hor. Od. iii. 17. 13; iv. 13. 25; etc.

In 'The Princess,' vii. 306-8, in 'Akbar's Dream,' 42, and in 'Parnassus,' i. 8, we have the old Pythagorean fancy of the "music of the spheres:" cp. Plato, Rep. x. 617; Arist. De Caelo, ii. 9; Cic. Somn. Scip. v.

The figure of "Fortune and her wheel," 'The Marriage of Geraint,' 347, is found in Cic. Pis. x. 22 (see Tac. Dial. xxiii); Prop. ii. 8. 8; Tib. i. 5. 70; Ovid. Tr. v. 8. 7; Pont. ii, 3. 56.

The description of the maiden's speed of foot in 'The Talking Oak,'

"The flower, she touch'd on, dipt and rose,"

reminds one of the story of Camilla, Aen. vii. 808; cp., also, Hom. Il. xx. 226; Ovid, M. x. 65; and Scott, 'Lady of the Lake,' i. 18,

"E'en the slight harebell raised its head,
Elastic from her airy tread."

The lines in 'Morte d'Arthur,' 290,

"till on to dawn, when dreams
Begin to feel the truth and stir of day,"

may be compared with Moschus, ii. 2-5, "when the third watch of the night sets in, and near is the dawning . . . when the flock of truthful

dreams fares wandering." Compare also Plato, *Crito*, 44 A; *Hor. Sat.* i. 10. 33; *Ovid, Her.* xviii. 195-6; *Dante, Inf.* xxvi. 7; *Purg.* ix. 16; and Michael Bruce, 'Elegy—Written in Spring,'

"And morning dreams, as poets tell, are true."

In 'The Princess,' iv, 147,

"There rose a shriek as of a city sack'd,"

and in 'The Passing of Arthur,' 41-5, we have one of the stock similes of antiquity: cp. *Hom. Il.* xxii. 410; *Virg. Aen.* iv. 669; *Cic. Verr.* iv. 23. 52; *Ovid, Tr.* i. 3. 26; *Stat. Theb.* vii. 599; *Tac. Ann.* xiii. 25.

The metaphor in 'In Memoriam,' lxiv,

"The pillar of a people's hope,"

is at least as old as *Pindar, Ol.* ii. 90; cp. also *Archil.* fr. 115; *Lucil.* xxii. 1; *Catull.* lxiv. 26; *Cic. Sest.* viii. 19; *Hor. Od.* ii. 17. 4; *Tac. Ann.* vi. 37. 5; etc. And the figure in the 'Ode on the Death of the Duke of Wellington,'

"O fall'n at length that tower of strength," etc.,

is both classical and Biblical: cp. *Hom. Od.* xi. 556; *Theogn.* 231; *Alcaeus, fr.* 35 (12); *Soph. O. T.* 1201; *Eur. Alc.* 311; *Prov.* xviii. 10; *Psal.* xviii. 2.

The line in 'Eleänore,'

"How may full-sail'd verse express,"

recalls Shakespeare's Sonnet, lxxxvi,

"Was it the proud full sail of his great verse," etc.

The figure is an ancient one; cp. Pind. Nem. v. 51; Virg. G. ii. 41; Prop. iv. 8. 4; Hor. Od. iv. 15. 3; Ovid, Tr. ii. 329; Plin. Ep. vi. 33. 10.

The passage in 'The Princess,' i. 28,

"and with *long arms and hands*
Reach'd out, and pick'd offenders from the mass
For judgment,"

may be compared with Ovid, Her. xvii. 166,

"an nescis longas regibus esse manus?"

Cp. also Herod. viii. 140; Sen. Ep. lxxxii. 4; Manzoni, 'I Promessi Sposi.' v, "Ha l'occhio per tutto, dico, e le mani lunghe;" Greene, 'Selimus,' 2240, "Know'st thou not, Solyma, kings have long hands?" Lyly, 'Midas,' iv. 2, "he is a great king, and his hands are longer than his eares;" 2 Henry VI. iv. 7. 76: "great men have reaching hands."

The lines in 'Isabel,'

"The laws of marriage character'd in gold
Upon the blanch'd tablets of her heart,"

repeat the language of Aesch. P. V. 789,

ἣν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν

—"and this do thou engrave upon the mindful tablets of thy heart." The same figure is employed in Suppl. 179; Eumen. 275; and it has been a commonplace ever since: Soph. Trach. 683; Ter. Andr. 283; Dante, Par. xx. 30; Ariosto, O. F. iii. 76; Milton, P. L. xii. 524; Voltaire, Zaire, i. 1. 110; Shakespeare, Hamlet, i. 3. 58,

"And these few precepts in thy memory
See thou *character*."

Compare also Pind. Ol. x.(xi). 2; and the Biblical language of Prov. iii. 3; 2 Cor. iii. 3.

The sentiment in 'Locksley Hall Sixty Years After,' 25,

"Ev'n the homely farm can teach us there is something in descent,"

is as old as Theognis, 183 ff. Cp. also Plato, Rep. 459, and Hor. Od. iv. 4. 29.

The expression in 'A Dream of Fair Women,' 145,

"We drank the Libyan Sun to sleep,"

reminds one of Callimachus, Epigr. ii. 3, ἥλιον ἐν λείσχη κατεδύσαμεν. For similar expressions compare Virg. Ecl. ix. 52, "cantando . . . condere soles," and Young, 'Night Thoughts,' ii.,

"How often we talk'd down the summer's sun."

The sonorous commonplace in 'Enoch Arden,' 762,

"Because things seen are mightier than things heard,"

is as old as Herodotus, i. 8: *ὅσα γὰρ τυγχάνει ἀνθρώποισι εἶντα ἀπιστότερα ὀφθαλμῶν*. Compare also Thuk. i. 73. 2; Lucr. v. 100-3; Hor. A. P. 180; Senec. Ep. vi. 5; Hieron. Ep. lx. 10.

In 'The Princess,' ii. 316,

"for we two

Were always friends, none closer, *elm and vine*,"

we have a favorite Roman metaphor; cp. Catull. lxii. 54; Hor. Od. ii. 15. 4; Ovid, Am. ii. 16. 41; Quintil. viii. 3. 8; etc. And the fancy in 'The Princess,' iv. 61,

"and the *wild figtree* break
Their monstrous idols,"

is probably due to Tennyson's classical reading: cp. Martial, x. 2. 9, "*marmora Messalae findit caprificus*," or Juvenal, x. 145.

The "full-fed river" of 'The Palace of Art,' 73, is like Homer's *κύματα τροφέοντα*, Il. xv. 621; Od. iii. 290; cp. also Il. xi. 307, *τροφή κῦμα*, and Hor. Od. iv. 2. 6.

In 'The Passing of Arthur,' 91, we have the old poetic fancy of the "rolling year;" cp. Hom. Il. ii. 551; Od. xi. 295; xiv. 294; Virg. Aen. i. 234;

Ovid, *M.* v. 565; Val. *Fl.* i. 505; Ariosto, *O. F.* xv. 21; Tasso, *G. L.* xvii. 5; Milton, *P. L.* vii. 342, "circling years."

The line in 'The Lotos-Eaters,'

"Weary the wandering *fields* of barren foam,"

repeats the usage of the Roman poets: cp. Plaut. *Trin.* 834, "*caeruleos per campos*"; Lucr. v. 488, "*camposque natantes*"; Virg. *Aen.* vi. 724; viii. 695. The sea is often called the "foaming fields" in early Germanic poetry. So Marlowe and Nash, *Dido*, iv, have "Neptune's glassy fields."

The expression "the happy valleys," in the Conclusion to 'The Princess,' is a commonplace of Latin poetry: cp. Ennius, *Ann.* 516 V; Lucr. i. 14; Virg. *G.* i. 1; Hor. *Od.* iv, 4. 13; Cic. *De Orat.* iii. 155. The island-valley of Avilion, too, is "deep-meadow'd, happy," 'Morte d'Arthur,' 262.

The line in 'Merlin and Vivien,' 141,

"And sowing one ill hint from ear to ear,"

has been called a reminiscence of Virg. *Aen.* xii. 228, or *Aen.* vii. 339. But this figure has been a commonplace ever since the days when Odysseus went about "sowing the seeds of death and fate" for the wooers, *Od.* ii. 165; v. 340; etc. Tennyson uses it again in 'Harold,' iv. 1, and in 'Becket,' ii. 2, "That sow this strife between my lord and

me." Cp. Beaumont and Fletcher, 'Philaster,' ii. 4, "Shall sow wild strife betwixt her lord and her."

The phrase in 'Maud,' I. iii. "Orion low in his grave," has its prototype in Aen. vii. 719, "Orion conditur undis," and the same figure is employed in 'In Memoriam,' lxxxix,

"Before the crimson-circled star
Had fall'n into her father's grave,"

and cxxi, "Sad Hesper o'er the buried sun," etc. Cp. also Virgil's "condere soles," Ecl. ix. 52.

The fancy in 'In Memoriam,' lxviii, "Sleep, Death's twin-brother," is as old as Il. xvi. 672, "Υπνῷ καὶ Θανάτῳ διδυμάουσιν, and the similar fancy in 'In Memoriam,' lxxi, "Sleep, kinsman thou to death," may be compared with Aen. vi. 278, "consanguineus Leti Sopor."

The twilight scene in 'In Memoriam,' cxxi,

"The team is loosen'd from the wain," etc.,

reminds one of the βουλευτόνδε of Od. ix. 58; Il. xvi. 779. Cp. also Virg. Ecl. ii. 66; Hor. Od. iii. 6. 42; Epod. ii. 63; Milton, 'Comus,' 291; Burns, 'Cotter's Saturday Night,' 11-12; A. Lang, 'Helen of Troy,' v. 33.

The line in 'The Princess,' v. 21,

"And slain with laughter roll'd the gilded squire,"

may be compared with Od. xviii. 100, *χείρας ἀνασχόμενοι γέλω ἔκθανον*. Cp. also the German expression "sich zu Tode lachen," and the Italian "morir dalle risa."

The figure in 'In Memoriam,' cviii, "I will not eat my heart alone," is as old as Il. vi. 203, *ὃν θυμὸν κατέδων*. Cp. also Od. x. 143, 379; Il. xxiv. 129; Simonides, 58, 5; Aesch. Ag. 103; Ap. Rh. i. 1288; Virg. Aen. xii. 801; Hor. Ep. i. 2. 39; Spenser, F. Q. i. 2. 6,

"He could not rest; but did his stout heart eat."

The description of the Argive Helen, in 'A Dream of Fair Women,'

"A daughter of the gods, divinely tall,
And most divinely fair,"

recalls the description of the goddess Artemis in the first Homeric Hymn, 198, *μάλα μεγάλη τε ἰδεῖν καὶ εἶδος ἀγῆστή*. Cp. also Od. vi. 107; Aen. i. 501; Herod. iii. 1; Xen. Cyr. v. 2. 7.

The simile in 'The Princess,' vi. 119, "the babe that . . . lay like a new-fall'n meteor on the grass," is as old as Il. vi. 401, "the little child, Hector's loved son, like unto a beautiful star." Cp., also, Ap. Rh. ii. 40; Anthol. Pal. vi. 156; Hor. Od. iii. 9. 21; 'The Princess,' ii. 94; A. Lang, 'Helen of Troy,' i. 10.

The sentiment in 'Merlin and Vivien,' 500,

"But when my name was lifted up, the storm
 Brake on the mountain," etc.,

is a commonplace in both ancient and modern poetry: Herod. vii. 10; Aesch. Ag. 468; Lucr. v. 1126; Hor. Od. ii. 10. 11, "feriuntque summos fulgura montes;" Ovid, Tr. iii. 4. 6; Tasso, G. L. vii. 9; etc.

The lines in 'In Memoriam,' i,

"To dance with death, to beat the ground,"

and cv,

"But let no footstep beat the floor,"

have been compared with Hor. Od. i. 37. 1-2,

"nunc pede libero
 pulsanda tellus."

Compare also Hom. Od. viii. 264, *πέπληγον δὲ χορὸν θεῶν ποσίν*; Lucr. v. 1402; Catull. lxi. 14; Hor. Od. iii. 18. 15; Fletcher, 'The Humorous Lieutenant,' iv. 3, "Whilst our light feet beat the ground."

The "saying" quoted in 'Tithonus,'

"The Gods themselves cannot recall their gifts,"

has been compared with the saying of Agathon, quoted by Aristotle, Eth. Nic. vi. 2. 6,

*μόνον γὰρ αὐτοῦ καὶ θεὸς στερίσκεται,
 ἀγέννητα ποιεῖν ἅσ' ἂν ᾗ πεπραγμένα.*

Compare also Hor. Od. iii. 29. 46-8, Lucan, viii. 630, and Milton, P. L. ix. 926,

“But past who can recall, or done undo?
Not God omnipotent, nor fate.”

The passage in ‘Fatima,’

“O Love, O fire! once he drew
With one long kiss my whole soul thro’
My lips, as sunlight drinketh dew,”

has been compared with the description in Achilles Tatius, ii. 37, of the passionate kiss of woman. The same writer has a similar passage in ii. 8. If any ancient parallel be desired, we may compare the epigram ascribed to Plato, Anthol. Pal. v. 78, which Shelley has paraphrased in his ‘Kissing Helena’; Anthol. Pal. v. 171; Xen. Symp. iv. 26; Petron. 79, 131; etc. See also Tasso, G. L. xvi. 19; Marlowe’s ‘Faustus,’ xiii. 94, “her lips suck forth my soul;” Browning’s ‘Confessional,’

“One night they kissed
My soul out in a burning mist;”

the line in ‘Locksley Hall,’

“And our spirits rush’d together at the touching
of the lips;”

and the line in ‘The Princess,’ vii. 143,

“My spirit closed with Ida’s at the lips.”

The line in 'Guinevere,' 211,

"Then to her own sad heart mutter'd the Queen,"

and the similar lines in 'The Marriage of Geraint,' 85, 618, have a Homeric ring. Compare Od. v. 285, 376, *προτὶ δὲν μυθήσατο θυμόν*; or Od. v. 298, 407, *εἶπε πρὸς δὲν μεγαλήτορα θυμόν*. Compare also Psalms, iv. 4; lxxvii. 6; Eccl. i. 16; and Od. xx. 18, *κραδίην ἡνίπαπε μύθο*.

In 'In Memoriam,' lix, "My bosom-friend and half of life," we have an old Greek conception of friendship: cp. Meleager, Anthol. Pal. xii. 52. 2, *ἡμισὺ μεν ψυχᾶς*; Hor. Od. i. 3. 8, "*animae dimidium meae*;" ii. 17. 5; Ovid, Tr. i. 2. 44; etc. Tennyson is fond of this fancy: cp. 'In Memoriam,' lxxxv. "I, the divided half of such A friendship;" 'The Gardener's Daughter,' "a friendship so complete Portion'd in halves between us;" 'The Princess,' i. 54, "my other heart, And almost my half-self."

At the beginning of the second part of 'The Princess,' the "falling out That all the more endears" has an ancient parallel in Terence, Andr. 555,

"*amantium irae amoris integratiost*,"

translated by Richard Edwards (1523-66),

"The falling out of faithful friends renewing is of love."

Cp. Lyly, 'Euphues and his England,' ed. Bond, p. 143; "let the falling out of friends be a renewing of affection."

The passage in 'Geraint and Enid,' 50, "she fear'd In every wavering brake an ambuscade," has been aptly compared with Juvenal, x. 21,

"et motae ad lunam trepidabis harundinis umbram."

Compare also Hor. Od. i. 23. 5; 3 Henry VI, v. 6. 12, "The thief doth fear each bush an officer;" Richard III. iii. 5. 7, "Tremble and start at wagging of a straw."

The phrase "the strong-wing'd music of Homer," in the 'Experiments in Quantity,' recalls Horace's

"Non usitata nec tenui ferar
pinna,"

Od. ii. 20. 1. Compare Od. iv, 2. 25, Thomson's 'Winter,'

"Great Homer too appears of *daring wing*,"

and contrast Tennyson's "short swallow-flights of song," 'In Memoriam,' xlviii. Milton, P. L. i. 13, has

"my adventurous song,
That *with no middle flight* intends to soar."

"Bird" for "bard" is a common figure in classical poetry: Pindar. Pyth. v. 114; Theocr. vii.

47; Hor. Od. i. 6. 2; etc. Heine has "Auf Flügeln des Gesanges," Lyr. Interim. 9.

The lines in 'Mariana,'

"Her tears fell with the dews at even;
Her tears fell ere the dews were dried,"

have a very pretty parallel in the fragment of Cinna,

"Te matutinus flentem conspexit Eous,
et flentem paulo vidit post Hesperus idem."

Compare also Virg. G. iv. 466; Hor. Od. ii. 9. 10;
Tasso, G. L. xii. 90.

APPENDIX C:

Accidental Parallels and Coincidences.¹

In certain other parallels which may be cited, we find Tennyson and some ancient poet looking upon the same aspects of Nature, and consequently expressing themselves in similar language.

The comparison in 'The Princess,' vii. 20,

"And she as one that climbs a peak to gaze
O'er land and main, and sees a great black cloud
Drag inward from the deeps," etc.,

has reminded more than one student of Homer of the simile in Il. iv. 275 ff. But Tennyson once explained that this image was suggested to him by "a coming storm seen from the top of Snowdon" (Memoir, i. 257).

The simile of the "stately pine" in 'The Princess,' v. 336 ff., has been confidently set down as due to Aen. iv. 441, or Il. xii. 132. But the Memoir tells us, i. 475, that this simile was made

¹"Are not human eyes all over the world looking at the same objects, and must there not consequently be coincidences of thought and impressions and expressions?" (Tennyson, quoted in the Memoir, i. 256).

in the Pyrenees, "from a pine on an island in midstream between two cataracts."

As for the fine figure in 'Lancelot and Elaine, 480,

"all together down upon him
Bare, as a wild wave in the North-sea," etc.,

one critic finds the source of all this in Il. xv. 381-4, and xv. 624 ff. Even the "stormy crests" he derives from Il. iv. 425-6. But this was suggested by "a storm which came upon us in the middle of the North Sea" (Memoir, i. 257).

The phenomenon described in 'Gareth and Lynette,' 1281,

"Arthur's harp tho' summer-wan,
In counter motion to the clouds,"

was a familiar one to Lucretius; cp. iv. 443, "And when the winds carry the thinly scattered clouds across heaven in the night-time, then do the glittering signs appear to glide athwart the rack," etc.

The language of 'In Memoriam,' ci,

"when the lesser wain
Is twisting round the polar star,"

may be compared with Soph. Trach. 131, ἀρκτου στροφάδες κέλευθαι—"the Bear's circling paths." Cp. also Ap. Rh. iii. 1194, Theocr. xxiv. 11, Anacreontea, xxxi. 2-3, and Lucan, iv. 523.

The lines in 'The Princess,' vii. 169,

"Now *slides* the silent meteor on, and leaves
A *shining furrow*," etc.,

remind one of the meteor in Aen. ii. 695-7,

"illam, summa super *labentem* culmina tecti,
.....tum longo limite *sulcus*
dat lucem."

Cp. also 'The Princess,' iii. 2; 'Love and Duty,' 97; Ap. Rh. iv. 296; Lucan, v. 562; Val. F. i. 568; Ariosto, O. F. xx. 82.

The line in 'The Daisy,'

"The *gloom* that *saddens* Heaven and Earth,"
has its counterpart in Virgil, G. iii. 279,

"unde *nigerrimus* Auster
nascitur et pluvio *contristat* frigore *cælum*."

Cp. also Hor. Sat. i. 1. 36.

The figure in the fifth song of 'The Princess,'

"Like summer tempest came her tears,"

may be compared with Virgil, G. iv. 312,

"donec ut *aestivis effusus* nubibus *imber*
erupere," etc.

The expression in 'Oenone,'

"topmost Gargarus
Stands up and takes the morning,"

may be set beside Juvenal's line, vii. 183,

"*Surgat et algentem rapiat cenatio solem*."

Compare also Horace's phrase "*porticus excipiebat Arcton*," Od. ii. 15. 16, and Ariosto, O. F. xvii. 18:

"A questa terra il primo raggio *tolle*
De la nascente aurora un vicin colle."

The line in the "small sweet Idyl" at the end of 'The Princess,'

"Myriads of rivulets hurrying thro' the lawn," has a close verbal parallel in Virgil, G. iv. 19, "*et tenuis fugiens per gramina rivus*." The description of the tide in 'Crossing the Bar,' "that which drew from out the boundless deep," bears an interesting verbal resemblance to one of Tennyson's favorite Virgilian similes, G. iii. 237-41,

"Fluctus uti, medio coepit cum albescere ponto
longius ex altoque sinum trahit," etc.

And the 'Brook' that "goes on for ever" is like Horace's stream, Ep. i. 2. 43,

"labitur et labetur in omne volubilis aevum."

The lovely lines in 'The Lady of Shalott,'

"Little breezes dusk and shiver
Thro' the wave that runs for ever,"

have been called an imitation of Virgil's "*inhorruit unda tenebris*," Aen. iii. 195. They have served also to illustrate Horace, Od. i. 5. 6, "*aspera nigris aequora ventis*." Ovid has "*nigrescunt aequora ventis*," Tr. i. 4. 5. One who knows Tennyson's pictures of lake, and stream, and

sea, may well hesitate to believe that this passage is an imitation at all; but if any ancient parallel be needed, or desired, we may as well go back to "the Ionian father of the rest," and compare the μέλαινα φρίξ of Il. xxi. 126; Od. iv. 402, or the simile in Il. vii. 63,

οἷη δὲ Ζεφύροιο ἐχέυατο πόντον ἐπὶ φρίξ
ὀρνυμένοιο νέον, μελάνει δέ τε πόντος ὑπ' αὐτῆς—

"even as there spreadeth across the main the ripple of the west wind newly risen, and the sea grows black beneath it." See also Lucan, v. 564.

The line in 'In Memoriam,' xxxv,

"The moanings of the homeless sea,"

has been set down as borrowed from Horace's "gementis litora Bosphori," Od. ii. 20. 14. But the "moaning" of the sea is very often mentioned in Tennyson, and Horace was not the only other poet who had heard the sound; cp. Hom. Od. xii. 97; Aesch. P. V. 432, 712; Soph. Ajax, 675; Ant. 1145; Eur. H. F. 861; etc.

The line in 'The Holy Grail,' 808,

"I heard the shingle grinding in the surge,"

has been compared with Virgil, G. iv. 262,

"ut mare sollicitum stridit refluentibus undis."

Cp. also Matthew Arnold's 'Dover Beach,'

"the grating roar

Of pebbles which the waves draw back," etc.

The description in 'The Princess,' ii. 7, of the porch "that sang all round with laurel," and the phrase in 'Maud,' I. xviii. 2, "the dry-tongued laurel's pattering talk," may be compared with the "*virgulta sonantia lauro*" of Aen. xii. 522. It is probable that Virgil's phrase means merely "thickets of rustling laurel." Like Tennyson, he had heard the "laurel whisper" ('In Memoriam,' xxxvii) in the breeze. Many commentators, ancient and modern, maintain that "*sonantia*" has here the force of "*crepitantia*," and denotes the peculiar crackling which distinguishes the burning laurel. But the "*sonantia lauro*" need not denote the effect of fire, any more than the "*arentem*" of the same line.

The line in 'Geraint and Enid,' 447,

"The sound of many a heavily-galloping hoof,"

is a good parallel to Virgil's famous line, Aen. viii. 596,

"*quadrupedante putrem sonitu quatit ungula campum.*"

Cp. also Aen. xi. 875.

The lines in 'In Memoriam,' xiii,

"Tears of the widower, when he sees
A late-lost form that sleep reveals,
And moves his doubtful arms, and feels
Her place is empty," etc.,

remind one of Aeschylus, Agam. 420: "and mournful visions that appear in dreams (*ὄνειρόφαντοι δολαί*) come to him, bringing a vain delight." The last two lines have been aptly quoted to illustrate Ovid, Her. x. 9-12: "Incertum vigilans . . . moveo brachia: nullus erat." Compare also Lycophron, Alex. 113-4, and Ariosto, O. F. x. 20. The lines in 'Guinevere,' 500,

"And in thy bowers of Camelot or of Usk
Thy shadow still would glide from room to
room," etc.,

have been compared with Aeschylus, Agam. 414,

"And in his yearning love
For one beyond the sea

A ghost shall seem to queen it o'er his house"
(E. H. Plumptre),

and with King John, iii. 4. 94 ff.

The metre of 'Locksley Hall' and some of its sentiments—for example, the commonplace about springtime as the season of love—have led some scholars to find in it an imitation of the *Pervigilium Veneris*. But we are told that the idea of the poem is Arabic, being derived from Sir William Jones' prose translation of the *Moâllakât* (Memoir, i. 195). Even the metre of the English poem was probably suggested by the Arabic original (E. Koeppl, in *Englische Studien*, xxviii. p. 405).

The line in 'The Marriage of Geraint,' 86,

"O noble breast and all-puissant arms,"

is often called an imitation of Dido's exclamation, Aen. iv. 11, "*quam forti pectore et armis.*" Its source is the old Welsh tale from which Tennyson's story of Geraint is drawn: "Alas, and am I the cause that *these arms and this breast* have lost their glory and the warlike fame which they once so richly enjoyed" (See Lady Charlotte Guest's *Mabinogion*, ed. A. Nutt, p. 220). In like manner the repeated "lightly" of the 'Morte d'Arthur'—in which one critic has found an echo of the Homeric *ῥίμφα*—comes directly from the original story in Malory. The line at the close of 'Lucretius,'

"Thus—thus: the soul flies out and dies in the air," has been confidently derived from Aen. iv. 660, "*sic, sic iuvat ire sub umbras.*" Compare 'Midsummer-Night's Dream,' v. 1. 305, "Thus die I, thus, thus, thus!" But the description of death is purposely Lucretian: iii. 455, "the whole nature of the soul is dissolved, like smoke, into the high air."

Another critic has remarked on the "delight of battle" in 'Ulysses:': "What a superb translation of the '*certaminis gaudia*' of the Latin poet." It is hard to find the Latin poet referred to; in-

deed, the expression "certaminis gaudia" seems to be cited only from Jordanes, *De Get. Orig.* xxxix. Nor is it necessary to go to Jordanes for Tennyson's phrase: Homer has the "delight of battle" (χάρμη), and Scott tells us of the "stern joy which warriors feel," 'Lady of the Lake,' v. 10, and of the "stern delight" of war, 'Lord of the Isles,' iv. 20.

The lines in 'The Princess,' i. 232,

"and I sat down and wrote,
In such a hand as when a field of corn
Bows all its ears before the roaring East,"

have been called an imitation of *Il.* ii. 147, "and even as when the west wind cometh to stir a deep cornfield with violent blast, and the ears bow down, so was all the assembly stirred." And a recent editor of Ovid finds the source of Tennyson's simile in *Her.* x. 139-40,

"corpus, ut impulsæ segetes aquilonibus, horret,
litteraque articulo pressa tremente labat."

The English poet, he remarks, "curiously transfers the simile of l. 139 which describes the trembling body to the handwriting of the next line." But Tennyson does not mean that his Prince's penmanship betrayed agitation or excitement; he merely makes him imitate the feminine handwriting of a half-century ago—the letters long

and thin and sloping regularly. And he probably was no more thinking of Homer or Ovid when he wrote these lines than he was thinking of the sycophant who made his way up the river to Heaven in a little boat (Plaut. Trin. 942) when he wrote the passage in 'The Two Voices,' 209,

"to whom was given
The joy that mixes man with Heaven:
Who, rowing hard against the stream,
Saw distant gates of Eden gleam," etc.

The lines in 'Guinevere,' 526,

"Far off a solitary trumpet blew.
Then waiting by the doors the warhorse neigh'd
As at a friend's voice,"

have been derived from Ovid, M. iii. 704,

"ut fremit acer equus, cum bellicus aere canoro
signa dedit tubicen, pugnaeque assumit amorem;"

and the metaphor in 'In Memoriam,' lv,

"And falling with my weight of cares
Upon the great world's altar-stairs," etc.,

has been mentioned as "possibly suggested by Sophocles, Antig. 853":

προβᾶσ' ἐπ' ἔσχατον θράσους
ὑψηλὸν ἐς Δίκας βάθρον
προσέπεις, ὦ τέκνον, πολύν.

But these resemblances, such as they are, are surely accidental.

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